

THE ARCHITECTURAL RECORD

CONTENTS

THE SOUTHERN NUMBER

Cover by O. R. Eggers

| | Page |
|---|------|
| The Old and The New South (Illustrated)..... | 1 |
| A Consideration of Architecture in the Southern States. | |
| By RUSSELL F. WHITEHEAD. | |
| Architecture of American Colleges (Illustrated)..... | 57 |
| VIII.—The Southern Colleges. | |
| By MONTGOMERY SCHUYLER. | |
| Old New Orleans (Illustrated)..... | 85 |
| The Picturesque Buildings of the French and Spanish Regime. | |
| By AYMAR EMBURY II. | |
| Notes and Comments (Illustrated)..... | 99 |

PUBLISHED BY

THE ARCHITECTURAL RECORD CO.

| | |
|----------------|--------------------|
| President | CLINTON W. SWEET |
| Treasurer | FRED W. DOBIE |
| Vice-President | HARRY W. DESMOND |
| Secretary | FRANKLIN T. MILLER |

| | |
|---------------------------------------|------------------|
| HARRY W. DESMOND | Editor |
| RUSSELL F. WHITEHEAD | Associate Editor |
| RALPH REINHOLD | Business Manager |
| 11-15 EAST 24TH STREET, NEW YORK CITY | |

Subscription (Yearly) \$3.00 Published Monthly

Copyright, 1911, by "THE ARCHITECTURAL RECORD COMPANY."

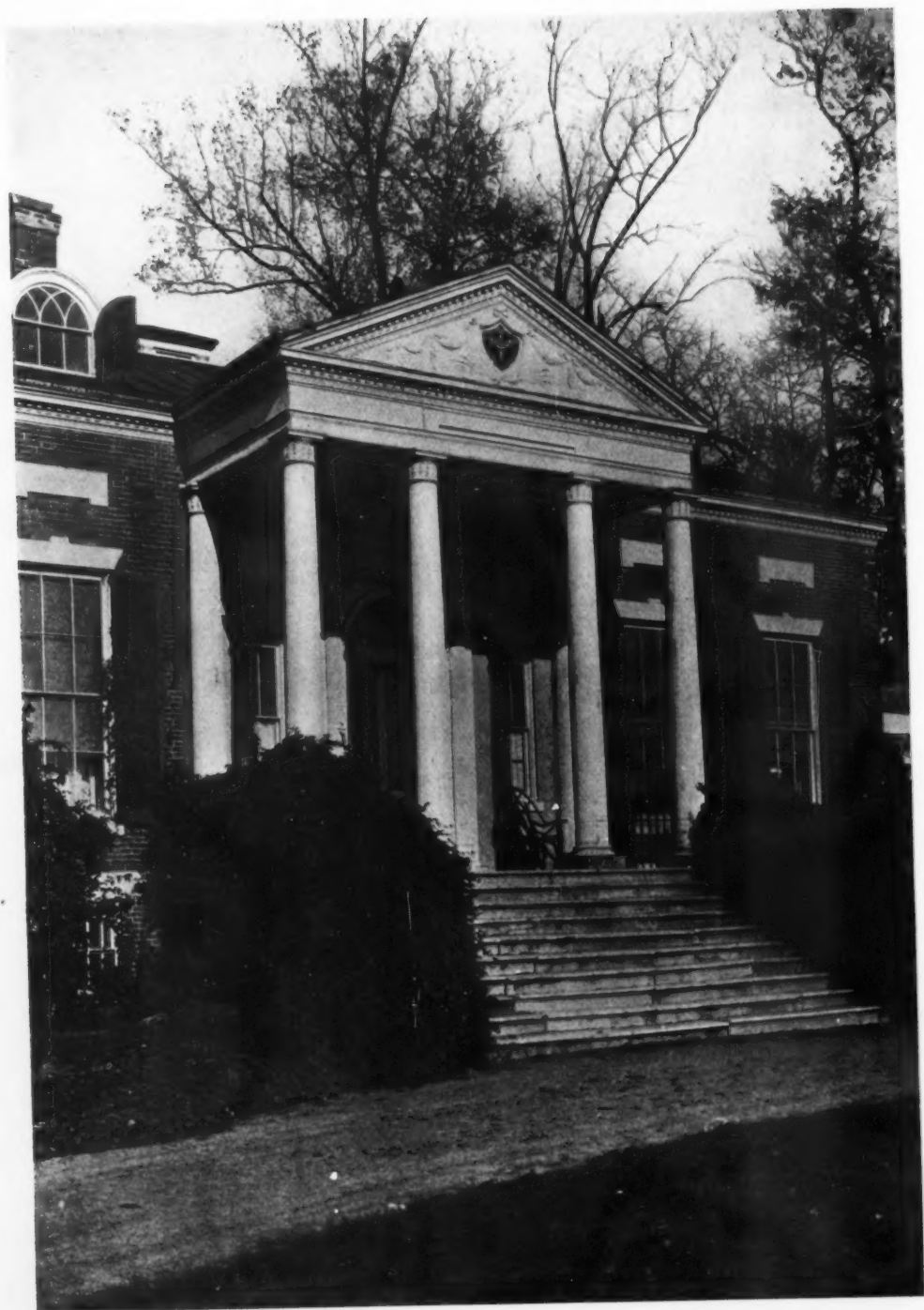
All rights reserved.

Entered May 22, 1902, as second-class matter, Post Office at New York, N. Y.
Act of Congress of March 3d, 1879.

TWENTY
FIVE
CENTS

THE
ARCHITECTURAL RECORD CO.
NEW YORK

TWENTY
FIVE
CENTS



"HOMEWOOD." RESIDENCE OF
MR. CHARLES CARROLL, JR.,
BALTIMORE, MARYLAND.

THE ARCHITECTURAL RECORD

JVLY, 1911

VOLUME XXX



NUMBER 1



The Old *and* The New South

A Consideration of Architecture in the Southern States

By Russell F. Whitehead



REALLY TO UNDERSTAND the architectural development of any region it is necessary to be familiar with the history of the people, their religion, their commerce, their society. Realizing that all works of architecture must be social institutions, their province being to assist in making the home, the state, the church, or some subdivision of these institutions, the feeling to which architecture appeals must be a social one. It is the business of the fine art of architecture to foster the social instincts; it is by so doing that it helps to hold society together. It is true that architecture reacts upon the life which, when it is consciously and not academically practised, it fully expresses, so fully that an archaeological Cuvier of sufficient skill could reconstruct a society from a monument, as the anatomical Cuvier professed to reconstruct an animal from a bone.

It will be seen that the section we are considering contains four of the original thirteen colonies. Virginia, the "Mother of States and Statesmen," was settled in 1607, the oldest of all the English col-

onies. The settlement of the two Carolinas, up to the year 1729 one colony named "Carolina," dates back to the seventeenth century. Georgia, youngest of the old thirteen was settled in 1733.

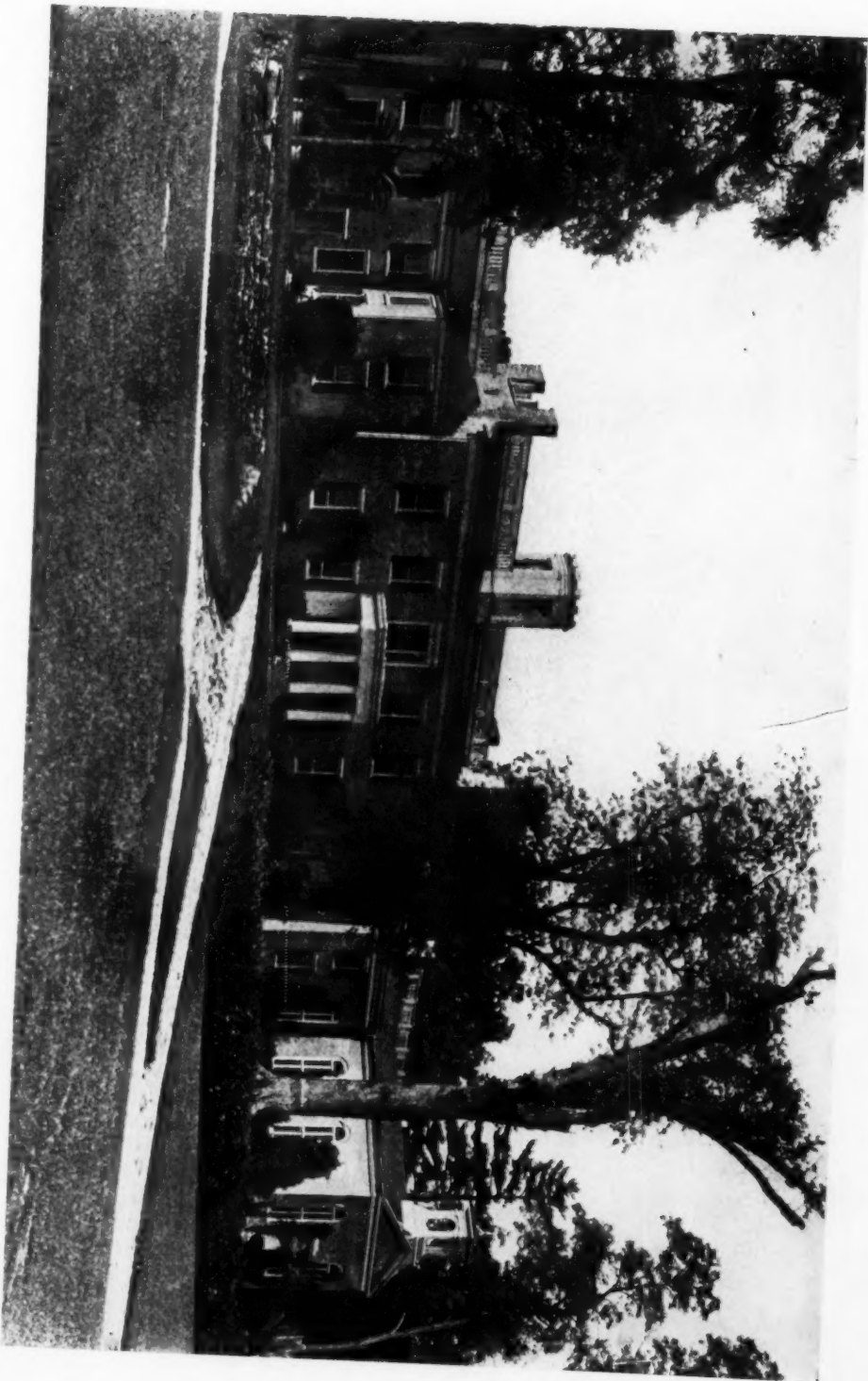
Besides these four, of purely British tradition, there is Louisiana, which has its French and even its Spanish traditions, up to Jefferson's purchase in 1803, and there is Florida, of an almost unbroken Spanish tradition, from the founding of St. Augustine in 1565 to the cession by Spain to the United States in 1820. But, of course, taking the whole region together, the prevalent tradition is British, within living memory, whereas the Spanish and French elements have counted only as picturesque survivals.

The idea which the mention of "the Old South" calls up is that of the "old plantation," with its broad expanse of cotton fields surrounding the homestead, the slave quarters and log cabins. All the pioneer forms of colonial structures seem to find a place in our minds, held together in the picture

by a "tone" of aristocratic atmosphere which, to many of us, stands for what we call the "Southern spirit." This spirit was augmented, was in great part created, by the prevailing institutions. White men cannot work as hard in the climate of the Gulf States as in the climate of New England. Negro labor came to the aid of the Southerner and made every planter a lord over his own dominion. Hence, the landowner of New England and the Middle States remained in yeomanry; hence the landowner of the South became a "landed gentry." The life lived on the plantations corresponded in many ways to the English country life. "Sport" played an equal part in each. Hospitality was as rife in the one as in the other.

Most of all it must be borne in mind that the life of the old South was a country life. Even in colonial times, the towns of the South were insignificant in population and importance compared with Philadelphia and New York and Boston. The Southern city, Annapolis, say, or Charleston, was a market town for its "hinterland," but its social tone it received not from its traders, but from the planters who resorted to it and maintained houses in it for "the season" for social purposes, just as English squires did in respect to their shire-towns before the annihilation of distance by steam aggregated all "society" in London. Even in Virginia little Williamsburg, at its best an insignificant place numerically, supplied to some extent the social demand. But agriculture was not only the leading, it was virtually the only industry. Manufactures were not. What commerce there was was maintained, to a considerable extent, direct between American customer and European merchant. "The great commodiousness of navigation and the scarcity of handicraftsmen" were assigned by Burke (in 1757) as the reasons why there were no important towns in Virginia. Doubtless justly. When a planter had his own wharf, from which he could despatch his crop, and at which he could receive the wares ordered in exchange from his agent in London or Bristol, there was no room for an Amer-

ican merchant or an American market. All the products of refined manufacture, including even the joinery of dwelling houses of any pretensions, were imported direct. In 1770, when he began "Monticello," which he was not to complete for half a century, Jefferson sent to London for his very window-sashes! The great agriculturists were the feudal lords of the South, the planters of tobacco in Maryland and Virginia, of rice and indigo in South Carolina—for cotton not only was not "king," but did not count as an export at all until the invention of the cotton-gin by Eli Whitney in the last decade of the eighteenth century. They paid far more attention to social amenities and refinements than was paid in New England, and with corresponding results. When John Adams went South in 1774, we find him astonished at the social elegance of New York and Philadelphia as compared with his own Boston, and even remarking in his diary of an entertainment which was given to him in Philadelphia: "A most sinful feast: everything that could delight the eye or allure the taste." And the further South one went, in those days, the higher the level of social culture. Edmund Quincy, also of Boston, who visited Charleston at about that time, protested also in his diary that he had never seen and had never expected to see on this side of the Atlantic the sumptuousness and magnificence of houses and furnishings and equipages which he met with in the capital of South Carolina. The domestic architecture of Charleston, the domestic architecture of Annapolis, remains to attest the social elegance of which it was the expression. But a generation, or perhaps two generations earlier, the same story is told by the mansions on the rivers of Virginia. If there was a scarcity of "handicraftsmen" in the South, there was an absolute dearth of architects throughout the country. When a very important building was to be done, an architect often had to be imported to build it, or a design to be imported from an architect in London. Thus Governor Shirley imported Peter Harrison to build



"DOUGMORE MANOR" HOME OF
CHAS. CARROLL OF CARROLLTON,
HOWARD COUNTY,
MARYLAND.

King's Chapel in Boston. Thus Governor Bladen brought over "Mr. Duff, the architect, from Scotland" to build "Government House" in Annapolis. The Vestry of St. Michael's, in Charleston, imported a design for their edifice from "Mr. Gibson" (probably James Gibbs) "of London." But you are to remark that there was also to be reckoned with the native amateur. Architecture was, throughout the eighteenth century, a part of polite education. It was universally

tanti in his enthusiasm and in his opportunities. Christ Church, in Philadelphia, was designed by a physician, Dr. James Kearsley, as the result of a competition which he won from the other amateurs and from the mechanics. But he was beaten in a competition for what is now everywhere known as "Independence Hall," and beaten by a lawyer, Andrew Hamilton. In the design of Nassau Hall at Princeton, Robert Smith, the carpenter, who individually designed



"LOWER BRANDON," JAMES RIVER, VIRGINIA.

assumed, to be sure, that "architecture" was simply the compilation of building materials according to certain formulæ, announced in the first place by Vitruvius and extended by Palladio and the authors of the Italian Renaissance, and brought down to date by Sir William Chambers. It was exclusively an affair of the grammatical compilation and application of the five orders, just as it is now coming to be in our professional practice with public works. Jefferson merely went beyond a number of other dilet-

the steeple of Christ Church in Philadelphia, collaborated with "Dr. Shippen." There must have been among the educated men of every community some who were capable of detecting "false quantities" and conventional solecisms in the employment of the orders. And the same sort of culture survived colonial architecture properly so-called, and extended into the period of the Greek Revival.

An essential point in which American architecture necessarily differs from English domestic architecture is the

greater need for shade on this side of the Atlantic. A Parsee, who was accosted in London society by an English-woman saying, "Is it true that you worship the sun?" was esteemed to have administered a successful repartee in answering, "Yes, and so would you if you ever saw him." In the South one of the chief needs of shelter is for protection from the sun. The difference is, naturally, even more marked in country houses than in town houses, although, from the beginnings of their building,

needs a verandah, and every American country house does need one in the North or the South, but particularly in the South. The Greek Revival, in the portico of which its architecture essentially consisted, offered a means of combining this primary practical requisite of shade with a grandiose and pompous architectural exterior. Accordingly, the projectors of Southern mansions of pretension caught eagerly at the introduction of the new fashion. The Greek Revival had far more vogue in the



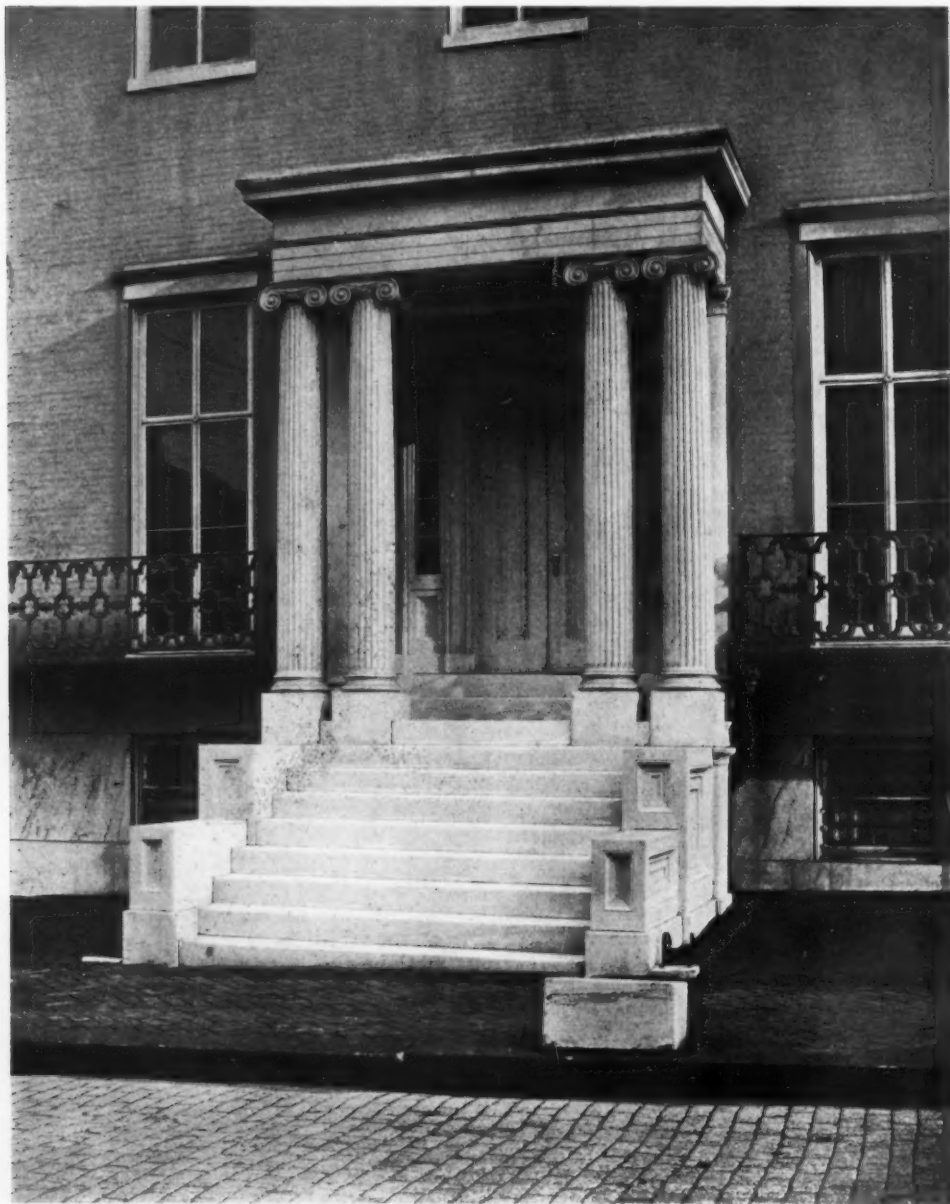
ENTRANCE GATES, "WESTOVER," VIRGINIA.

the houses of New Orleans and Charleston and Savannah have been screened from the sunlight and the sun-heat by projecting roofs and girdling "galleries," without the slightest consideration of what Palladio might have had to say about the matter. The typical Charleston house, the house with a double gallery along its long side, is said to have been derived from St. Domingo. The typical Spanish mode of meeting the requirement of shade is by dead walls without and a galleried "patio" within. At any rate, no English country house

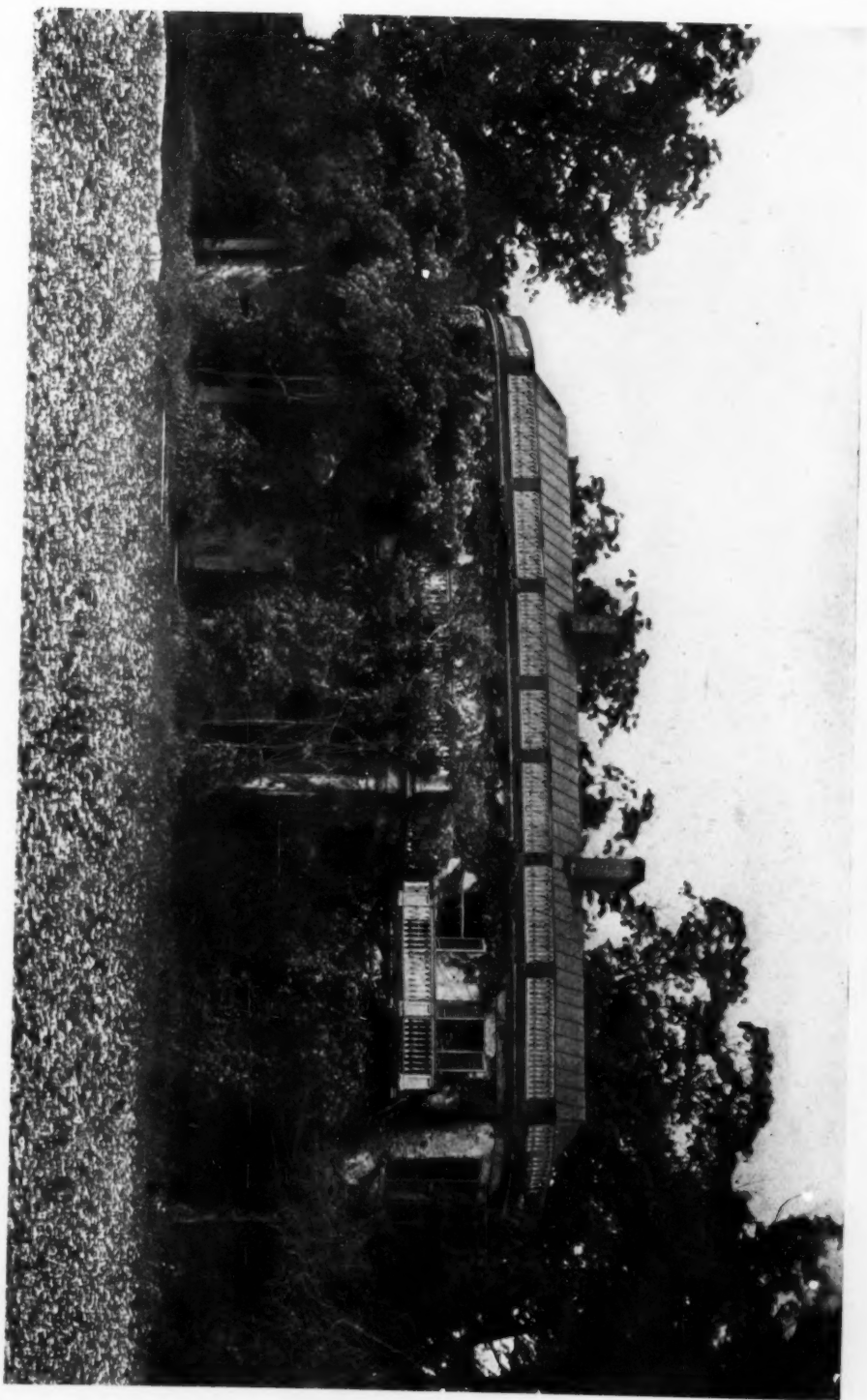
South than in the North for domestic architecture, and was employed in the best examples with much spirit and freedom. The freedom doubtless comes from the fact that the owner was apt to be the designer and apt to be a cultivated amateur in classic architecture. The Virginian examples of the early eighteenth century were mere reproductions, as exact as their owners could contrive, of the contemporaneous English examples, without taking any account of the differences in climate or of the architectural differences which those

differences enforced. But, in later times, the Southern mansions of pretension have followed either the bungalow type, low and spreading and umbragous, or the templar type, of a majestic and lofty, but still umbragous portico.

Excepting in domestic architecture, there is no building of the old South that is at once admirable and typical. Some interesting reminiscences of Spanish architecture there are in South Carolina, and some of both Spanish and



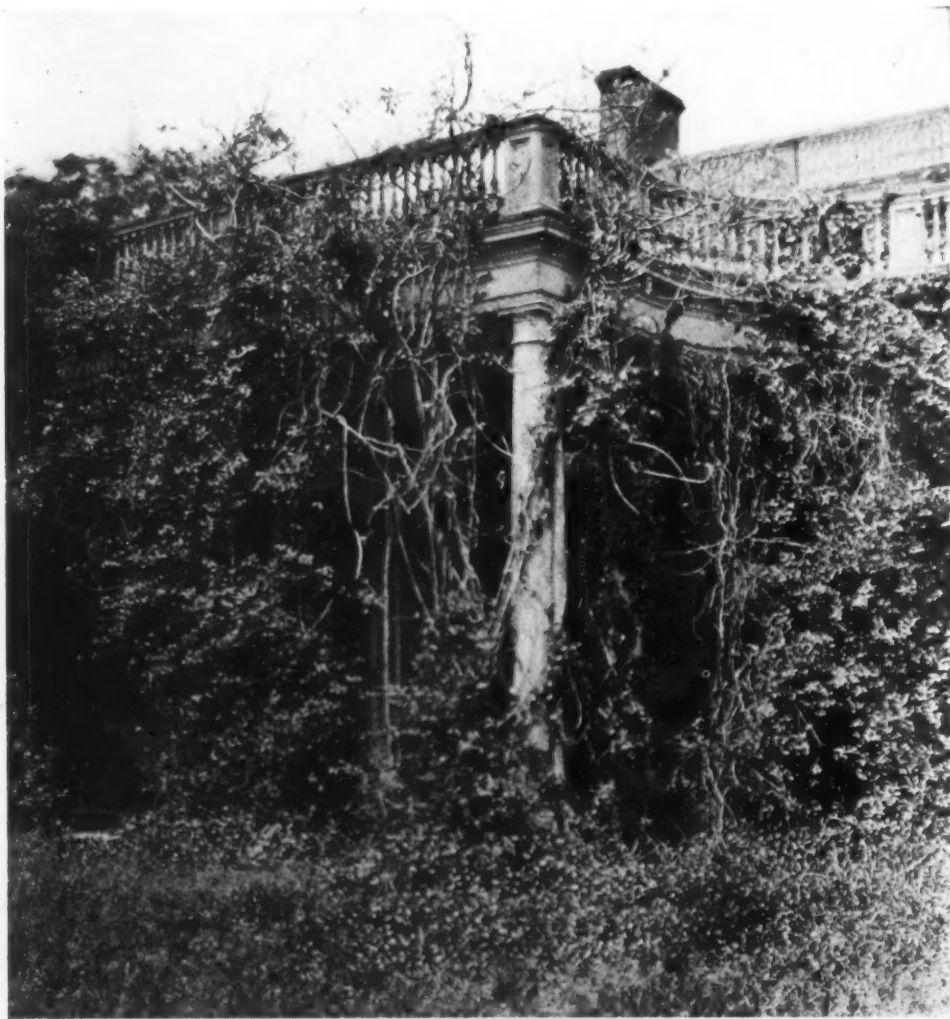
PORCH ON WEST MONUMENT STREET.
BALTIMORE, MARYLAND.



"MONTEBELLO," BALTIMORE, MD.

French in the older parts of New Orleans. The former no doubt came from the employment of Spanish mechanicians from the neighboring Spanish settlements in Florida, in the early days when South Carolina had no mechanics

"the old Revolutionary Powder Magazine," though in fact it is a full generation older than the Revolution. There is nothing in either of these buildings, in design or in workmanship, to indicate an English origin, while they have every



PORCH DETAIL, "MONTEBELLO."
BALTIMORE, MARYLAND.

of its own. The well-known church at Goose Creek is, as strictly as the Cathedral of St. Augustine, the work of Spaniards. So, for that matter, is the curious building known in Charleston as

affinity with the Spanish building of the period. In Annapolis, the playgoing, horse-racing Annapolis of 1771, the inferiority of the church to the secular building, and especially to the domestic

building, was made the subject of a pointed epigram by a ribald Annapolitan wit:

Here in Annapolis alone
God has the meanest house in town

The Civil War, as was natural and inevitable, drew a much broader and deeper line of demarkation in the South than in the North. In the South it marked a complete transformation of society from the virtually feudal system to the modern and industrial system. During the transformation nothing could be built. For long after the transformation, new building was confined to absolute necessity, was confined to mechanics and, by reason of the inferiority of the Southern "handicraftsman," was even cruder and more illiterate than the building done by the Northern mechanics, which was itself very crude and illiterate. Under such conditions it is no wonder that the question of the architect should have been whether any good thing could come out of the Southern Nazareth, nor that, until within a comparatively few years, the question should have admitted of none but a negative and discouraging reply. Even now, that would be apt to be the answer of most architects North, East and West, unless some special circumstances had induced them to investigate what has been done and is doing in the new South.

And yet, after a generation, the social transformation is complete. The South has advanced from a purely agricultural community to a community of highly diversified and developed industries. Today the vast potentialities of the region and its natural resources and advantages are challenging the attention of the world. It is the most American part of America, the most unmixed with any other than a native strain. Interesting statistics show that within the last decade the South has increased the capital invested in its cotton mills from \$92,000,000 to \$250,000,000, and has nearly trebled the number of its spindles, having increased from 3,693,000 in 1897 to 9,760,000 in 1907. During this same period the South built 15,901 miles of railroad, bringing its total mileage to 64,035 miles.

Within the decade every important problem confronting the iron and steel interests of the South has been settled, with the result that Birmingham is going to the front by rapid strides. It is no longer a question whether Alabama can compete with Pennsylvania. The tables are turned.

Ten years ago it was still a question open to discussion as to whether the South could successfully compete with New England in the manufacture of cotton goods. As in iron, so in cotton, it is now rather a question whether New England can compete with the South.

Louisiana has taken the first place in the world's sulphur market. Connected with phosphate and sulphur interests is the development of the cotton-seed oil industry, yielding important ingredients as a basis of the manufacture of fertilizers. Because of their advance, the great packing interests of the West are establishing themselves in the South.

Only ten years ago there was no suspicion of the development due to the discovery of oil in Louisiana and Texas.

Energy, long running to waste in the rivers whose source is the Appalachian Mountains, is being utilized in hydro-electric work on a scale which is making the South a great center of that industry.

Again, within the decade, the country has come to look upon the South as a main reliance for its supply of lumber. Not only does the industry furnish rough lumber in great quantities, but we find comparatively humble beginnings in furniture making expanding into rivals of Michigan.

Even this present fades in the view of the near and certain future. Before 1912, the Panama Canal will open the door of the East to the cotton fields and cotton factories of the South.

The "landed aristocracy" of the old South, the great landholders and great slaveholders, were always few in numbers. The clever author of the recently published "War Time Journal of a Georgia Girl" estimates them at only 3,000, and they were the only planters who had "seats" and "places." Architectural books commonly formed part of

their libraries. The colonial tradition of the British Georgian kept them fairly straight in matters of architecture until that tradition gave way to the Greek Revival; and the tradition of the Greek Revival lasted in the South down to the outbreak of the Civil War, after which, for the four years of the war and for many more thereafter, no building was done in the South, except to answer mere necessities in the readiest and

was going on elsewhere. The unschooled carpenter, oblivious of the traditions of his craft in an earlier time, was having his own way, in part before the war and altogether after the war, and throughout and after the period of reconstruction; so that it is, from the architectural point of view, a mercy that the South was able to build so little. Things were worse at the South than at the North, because during the period of the Gothic



COURT HOUSE.—CHARLOTTESVILLE, VIRGINIA.

cheapest way. But even before the war the tradition in many cases failed. That amusing building, the Court House of Charlottesville, is in sight of the University of Virginia and almost within sight of "Monticello." It was originally a plain box, with a belfry astride of the roof. But well before the war, though well within the memory of men now living, there was added to it the "architecture" that might have made Jefferson turn in his grave—the lanky and ungrammatical order of the portico, introduced in conjunction with Tudor arches and dripstones. And this sort of thing

Revival, which succeeded and supplanted the Greek Revival, educated and competent architects arose in the North as they did not in the South, and their works much mitigated the prevailing barbarism.

It is not only within the past generation, one may almost say that it is only within the past decade, that things have begun to have so much better a look in the South, that architects of other parts of the country have been compelled or attracted to take notice of what was doing there. This lack of curiosity has lasted longer than it should have done,



"MONTICELLO"—HOME OF THOMAS JEFFERSON.

owing to the general professional belief that nothing good could come out of the Southern Nazareth. The architect who travels, travels abroad; or else he visits the larger cities of the United States—seeking the information and the inspiration which enable him to cope with his professional problems. The architect who considers it his duty—both to himself and his clients—to keep up with the latest architectural development as illustrated in the architectural magazines, has had ample facilities for knowing what was going on in New York, Boston, Chicago and San Francisco. The

magnitude and general excellence of the work at the national capital have been carefully followed and studied, but what of that portion of the United States which opens up immediately after the departure from the new Union Station, the "Great Divide," which is the gateway to the South?

One who takes the trouble to take the trip will find much to repay him. Naturally, under the conditions just enumerated, he will also find much to discourage and repel. His train rolls into a town whose ambitious inhabitants have notched the skyline with a "fortuitous"



EAST GATE—"WESTOVER," VIRGINIA.

concourse of church towers, cupolas and what not on town hall, court house, academy—all in the name of architecture! The house which he sees in one section of the country, and of which he has caught fleeting glances half a dozen times en route, is shown to him as a novelty by the doting possessor of one copy of an "edition" of it. Consultation with a book of plans discloses the fact that "House G 25" in the book of "American Homes or How to Dispense with an Architect" has served to delight at least twelve different owners—again in the name of architectural progress and culture. The layman, who sends for a "book of plans," would not attempt to construct his own house, any more than he would aspire to paint a landscape. In the one case the principles of construction, in the other the laws of perspective, would offer an immediate block to any such endeavor. But for these elemental difficulties, we no doubt should have the same frivolous attempts on the part of the amateur to design and construct his own house and embellish it with home-made paintings, as we find by noticing the man who follows the advice of the "Cozy Corner" and attempts to make a sea-going battleship out of the family bathtub.

The like of these things may be seen, it is true, in all parts of the country, but they are perhaps particularly preva-

lent in the South. The sins of the fathers are visited upon the children. But in the South also there is an increasingly efficient counteraction. The stumbling block of the carpenter-builder, of the stock plan factory and of the illiterate practitioner are in the way of being removed or surmounted.

The growing wealth of the South is forced upon the sense of the visitor to the Southern cities, who notes the miraculous growth and the keen rivalry of Atlanta, Birmingham, Charlotte, Chattanooga, Memphis, Nashville and the modernized New Orleans. And with the wealth is growing a care and a knowledge about its judicious expenditure. There is a great, some fear an abnormal, increase in the number of cultivated local practitioners of architecture, cultivated, in the first place, in Europe or the North, but now coming to be educated at home. Their professional competency and enthusiasm are shown not only in their own works, but in the enactment of judicious building laws, and in the inculcation of the civic spirit. The result of these factors in Southern life and art has seemed to the Architectural Record worthy of being better known; and it is to the purpose of making it better known, and we hope, better understood, that the present number of this periodical is devoted.





PARTHENON AND LAKE, CENTENNIAL PARK, NASHVILLE, TENN.

THE NEW SOUTH

THERE is as much religious zeal in the South as in any other section of the country. Perhaps there is even more sectarian and controversial zeal than elsewhere. It strikes one at first as rather odd that the new building development of the South should show so little church building. This is, however, doubtless accounted for by the fact that religious facilities were already abundant throughout the South, and there was very small demand for new religious edifices in comparison with that for secular. The old Cathedral of St. Louis still effectively dominates its square in New Orleans, with its flanking secular buildings, also of Spanish or French origin. It shows that the Latin European of the later eighteenth century had arrived at that conviction of the necessity to a city of a "civic center," towards which the North American of the twentieth century is still painfully and tentatively groping. There is little, however, of architectural interest in the detail of the Cathedral, less than in that of the flanking buildings. Throughout the nineteenth century, the church building of the South commonly followed the Colonial models and consisted of "meeting houses." The Gothic revival made very little headway in that section, owing,

doubtless, to the fact that the Episcopal church, which was the chief patron of that revival, was so weak in the South compared with the "Evangelical" denominations. One of the prettiest, however, of recent Gothic churches, is that of St. Luke's (P. E.) in Atlanta. It is evident enough that the architect has seen several recent Gothic churches, as well as many old ones, and has availed himself of them. But he has borrowed nothing without intelligent and tasteful adaptation to the particular purpose, and his work, accordingly, is commendable and exemplary. Another Gothic building of which the denominational belonging is equally clear, is the Memorial Parish House of Trinity in New Orleans, a well studied and well detailed piece of English Tudor. The Chalmers Memorial Meeting House at Charlotte is very distinctly a meeting house, and, architecturally, what you would expect in that rigidly Presbyterian environment. The construction of it shows a sham, but its imitative character is almost redeemed by its ingenuity, a single thickness of brick forming a veneer of fireproof material nailed upon close-set wooden studding.

The most important public building of the New South, up to date, is, doubtless, the new Post Office of New Orleans.



Charlotte, N. C.

CHALMERS MEMORIAL MEETING HOUSE.

Hunter & Gordon, Architects.



New Orleans, La.

HOWCOTT MEMORIAL—TRINITY PARISH HOUSE.

DeBuys, Churchill & Labouisse, Architects.

New Orleans had a costly and spacious government building before, erected up to the floor-beams of the fourth story before the war, but finished in the seventies by Mr. Mullett, coarsened and cheapened in the finishing, especially by the substitution of a cast-iron cornice for the granite cornice of the original design. The original design is an old imitation of the post office in Washington, although of granite instead of marble, and showing in its detail a rather crude and careless reproduction of that building. But ample as the old building seemed to be for the needs of New Or-

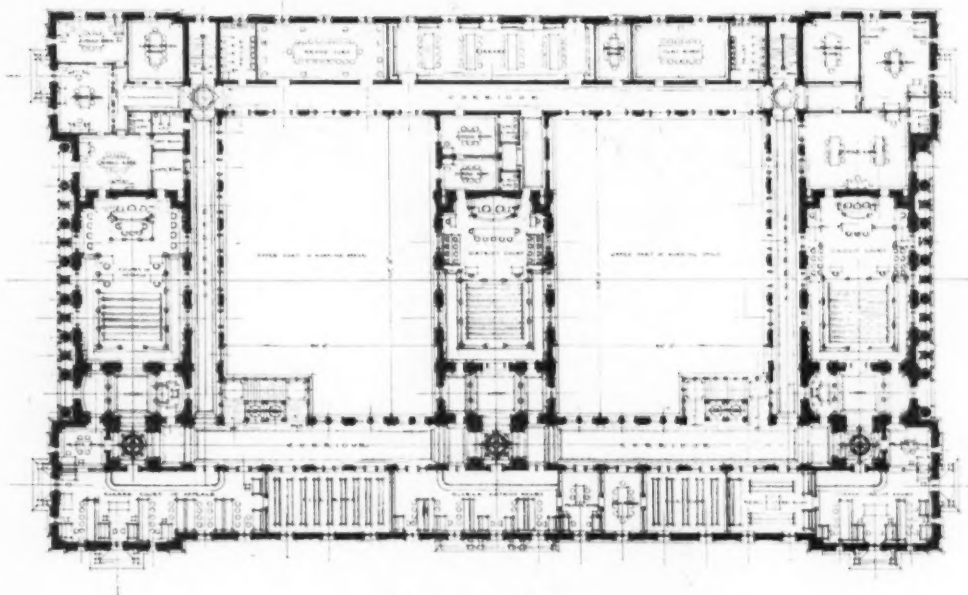
leans, it is far exceeded in magnitude by the edifice now under construction, which has the imposing total length of 375 feet. The development and emphasis of this dimension may be said to be the motive of the architecture. The building is an Italian "palazzo," powerfully reinforced by massive and solid pavilions at the end, but without the dominating pavilion you would expect at the center. The absence of this central feature, however, of course accentuates the length, which promises to be very impressive indeed, and the detail, so far as can be judged,



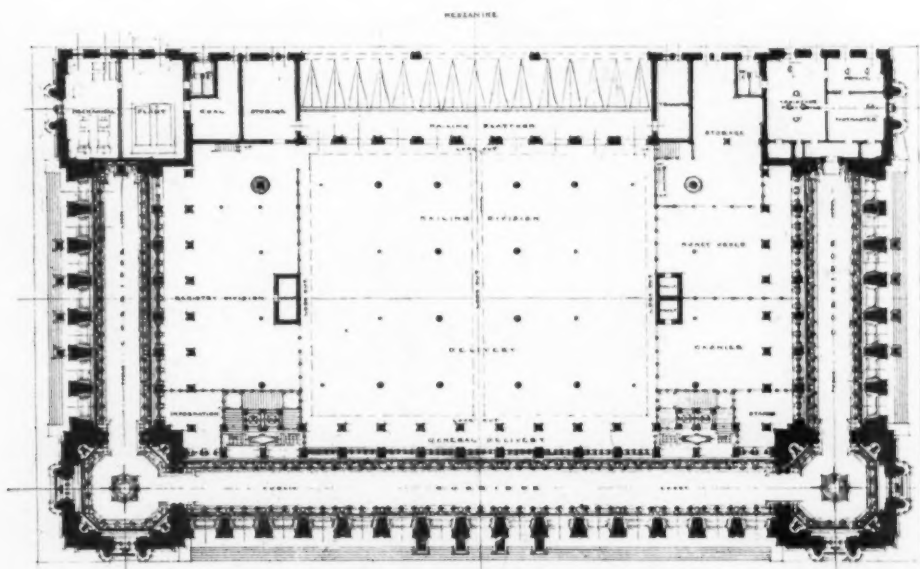
ST. LUKE'S P. E. CHURCH.

Atlanta, Ga.

P. Thornton Marye, Architect.



Second Floor Plan
Reduced from 1-16" Scale.

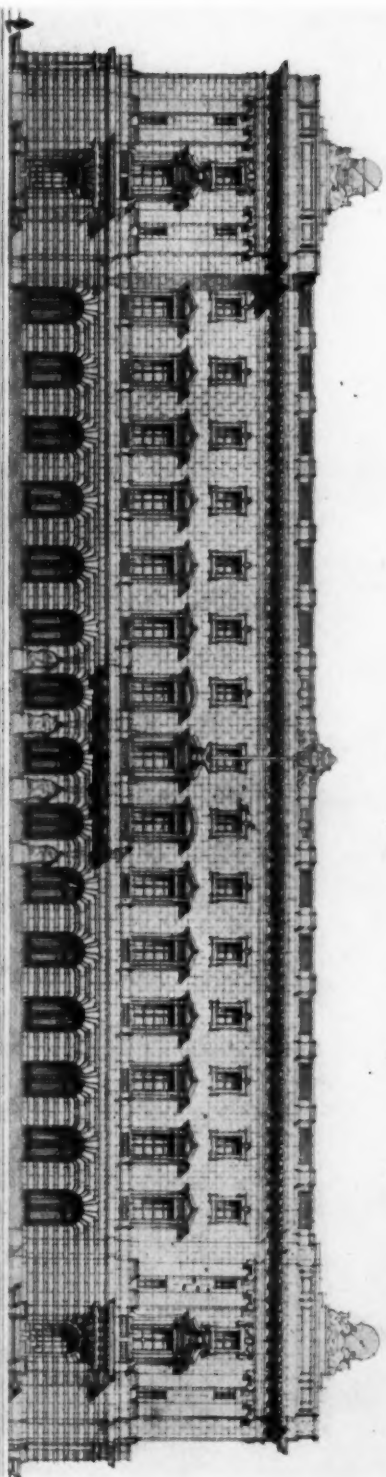


First Floor Plan
Reduced from 1-16" Scale.

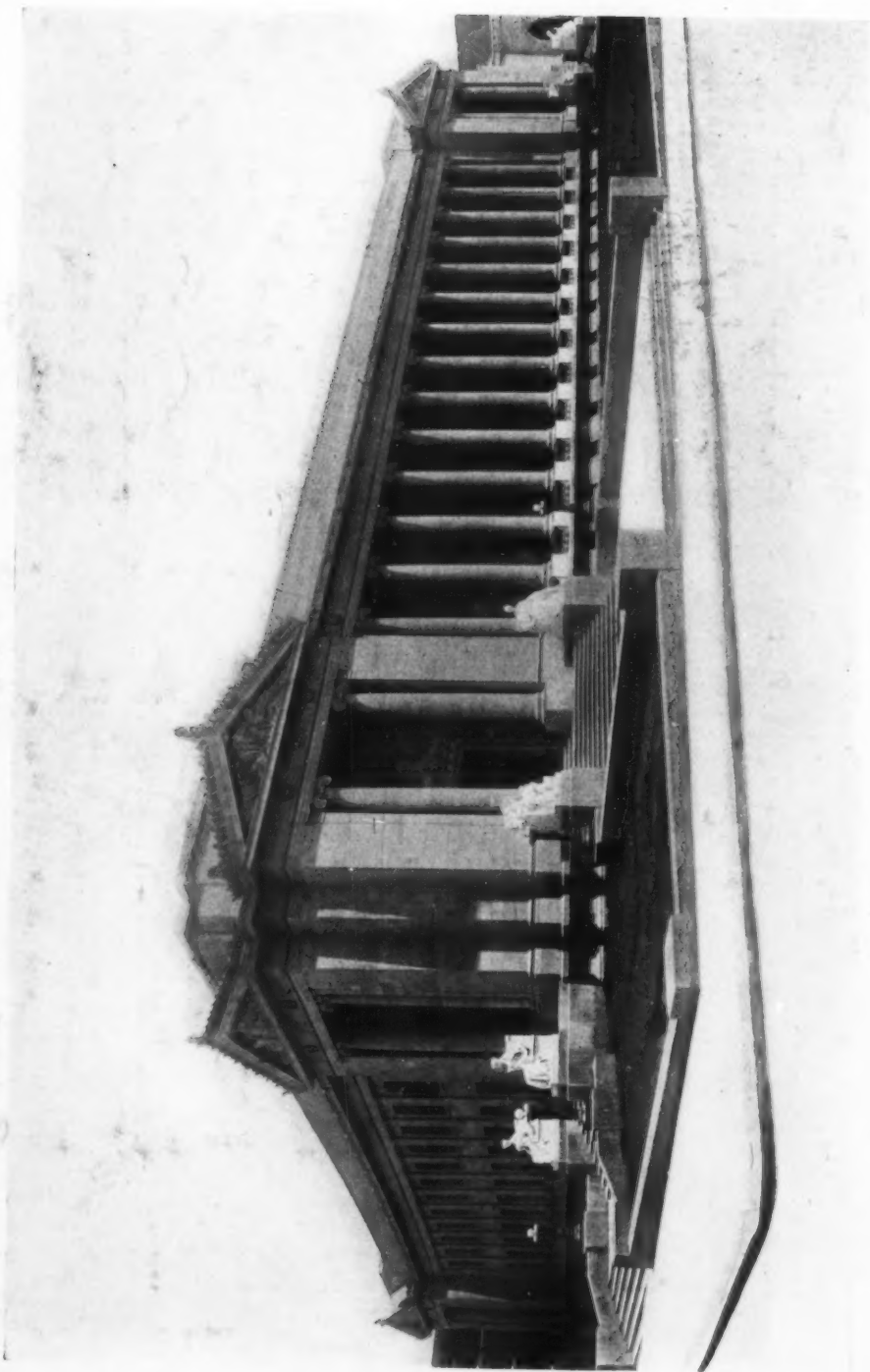
THE UNITED STATES POST OFFICE AND COURT HOUSE.

New Orleans, La.

Hale & Rogers, Architects.



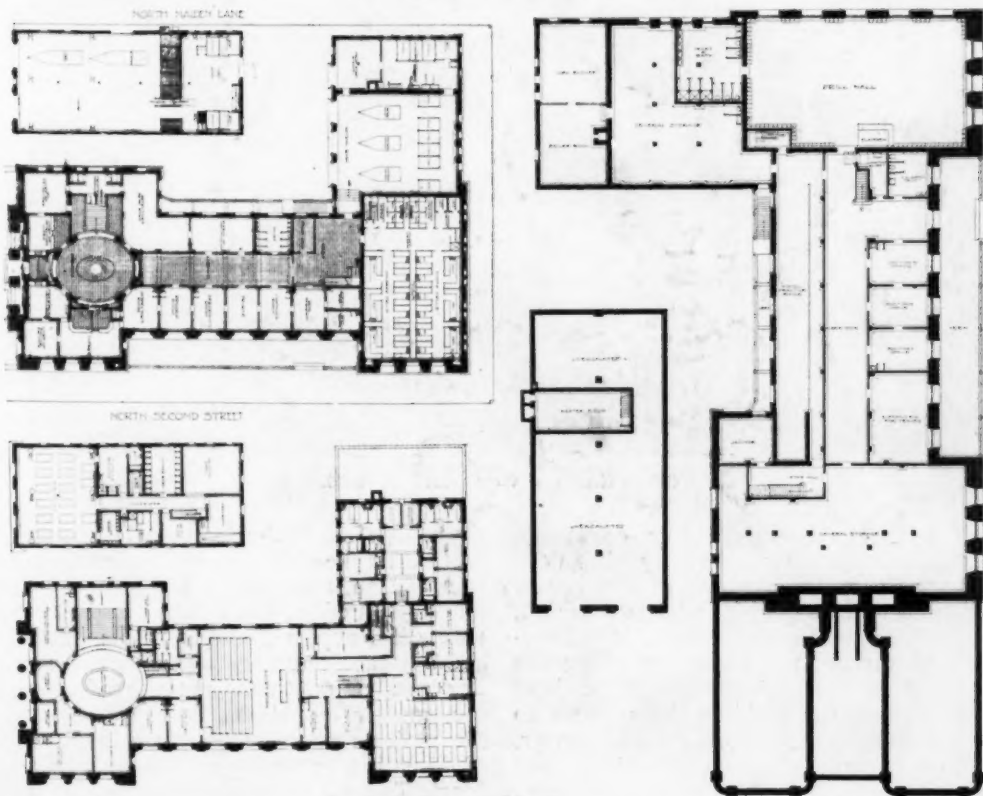
THE LAFAYETTE STREET ELEVATION OF THE
UNITED STATES POST OFFICE AND COURT HOUSE.
New Orleans, La.
Hale & Rogers, Architects, 25



NEW SHELBY COUNTY COURT HOUSE
MEMPHIS, TENN. Hale & Rogers, Architects.



RENDERED PERSPECTIVE.



Floor Plans.

POLICE STATION AND ENGINE HOUSE.

Memphis, Tenn.

Shaw & Pfeil, Architects.

is academically correct and refined. It is very much to the credit of Shelby County, Tennessee, of which Memphis is the county seat, to have erected for its own uses a building which not only in magnitude, but in honesty of material and solidity of construction, is equal to the standard set by Federal buildings. This is even more up-to-date than the Italian Palazzo of New Orleans, consisting, on the principal front,

"distyle in antis" between massive piers. The pediments of these pavilions show some rich and effective sculpture. The building is greatly creditable, not only to the artists concerned, but to those intelligent and public-spirited citizens of Memphis, who, one detects, must have interested themselves to have secured so monumental and so thoroughly executed a public building. Almost opposite this county building, and visible in



CITY HALL AND COURT HOUSE.

Bristol, Va.

Sam Stone, Jr., Architect.

of a most imposing Ionic colonnade which, apparently, greatly handicap the unfortunate inmates of the rooms behind it, who are, in a large measure, sacrificed to the architecture. It is, however, only upon this one front that this costly sacrifice is made. Elsewhere throughout the building there seems to be ample light to work by. Moreover, the colonnade is very effectively framed by a particularly powerful pedimented pavilion, a central opening with an order

the same view, is the municipal building erected by the city of Memphis for a police station and jail, with an engine house alongside. In solidity and durability it is apparently equal to the larger building and equally creditable as an evidence of intention if not altogether in the matter of execution. Regarding the police station as primarily a place of detention or imprisonment, it recalls Mark Twain's story of his service as a private secretary to a senator from Ne-

vada, when he took upon himself to respond to the people of a Nevada town who had applied for an appropriation for a post office, that what they needed was not a post office, but a "good, substantial jail." This is unquestionably a "good, substantial jail," this Memphian erection, but it is much more ornate than would be appropriate if it were to be regarded as primarily an example of prison architecture. In any case, it

want of a better place, may be mentioned an extensive and elaborate public school at Birmingham, Ala., in brick with wrought work of stone. The insatiable demand for light in school-houses reacts unfavorably upon the architecture, even of the best of them. The designer in this case has loyally respected his limitations, while at the same time contriving to show his consciousness that they are limitations, and escap-



Montgomery, Ala.

THE CARNEGIE LIBRARY.

York & Sawyer, Architects.

is rather too heavy and unrelieved to be architecturally altogether a success.

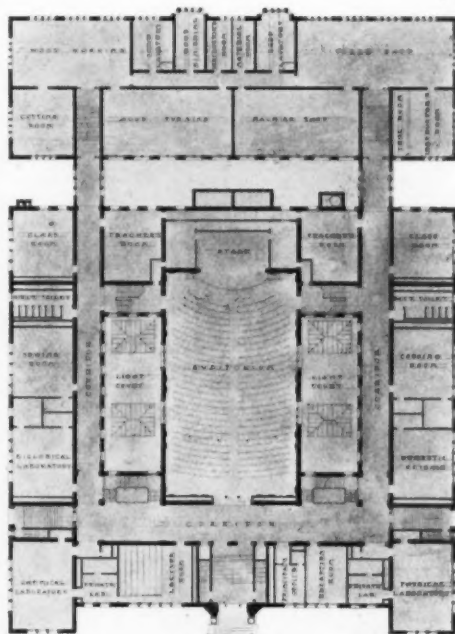
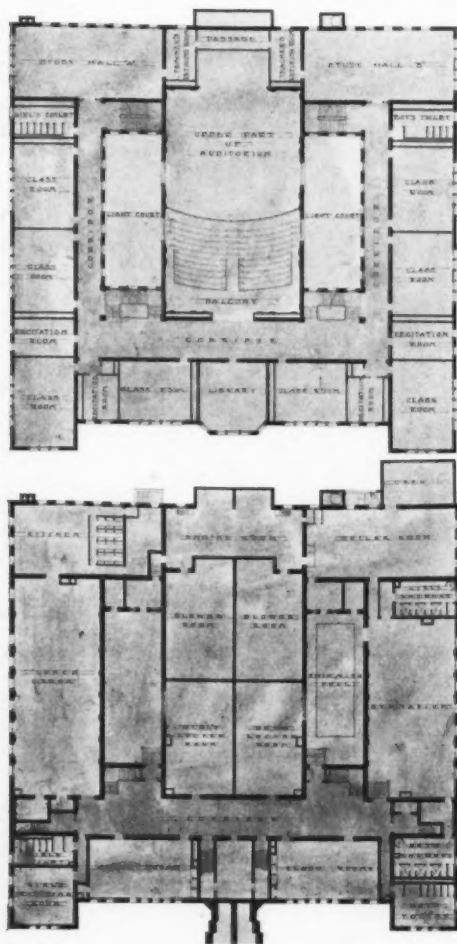
A recent combined court house and city hall at Bristol, Va., is less pretentious and more agreeable. This follows, strictly enough, but not slavishly, the Georgian tradition. It is surmounted by the belfry which, according to the use of Virginia, should crown every court house, and is altogether of a comfortable aspect and appears entirely at home. And here, perhaps, for

ing them wherever he fairly could, as in the agreeable animation of the skyline by the gabled pavilions so as to have produced a building pleasant to look at as well as, no doubt, highly efficient for its special purpose.

The Carnegie Library at Montgomery, Ala., would be known at a glance by anybody as a Carnegie Library, by reason of its family resemblance to the others, with which its esteemed progenitor has dotted our land, but, certainly,



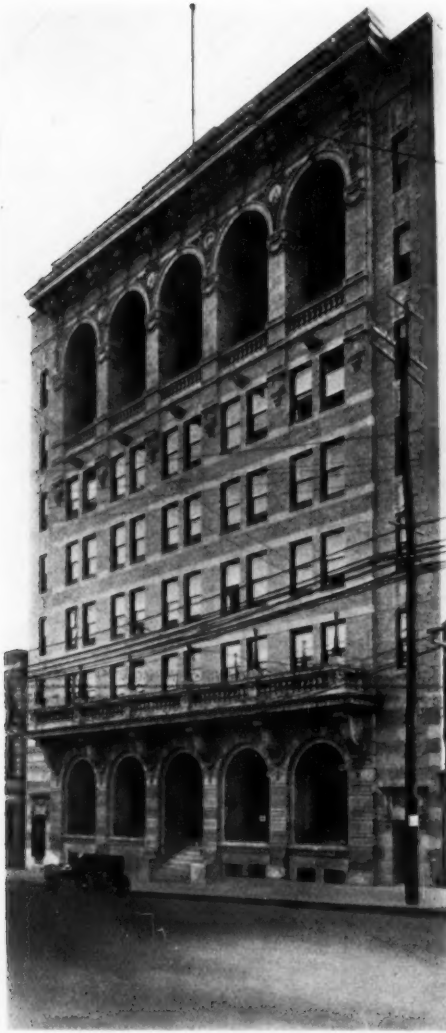
RENDERED PERSPECTIVE.



Memphis, Tenn.

CENTRAL HIGH SCHOOL BUILDING.

Alsop & Smith, Architects.

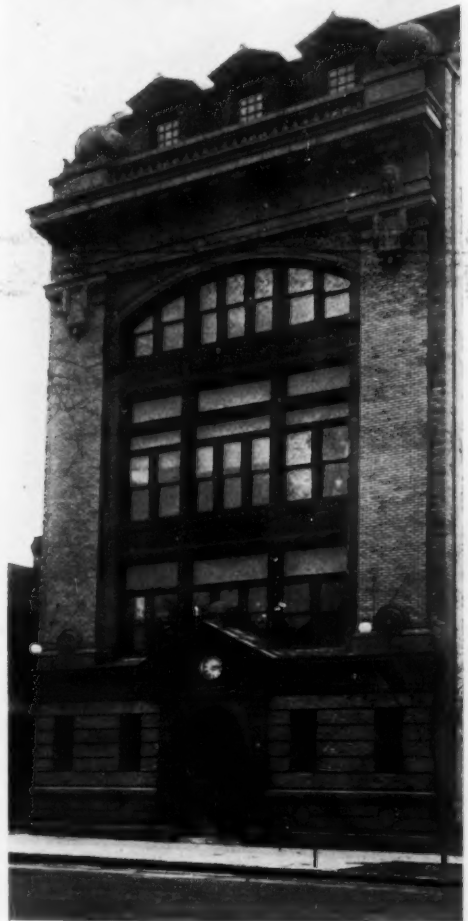


Y. M. C. A. BUILDING.
Memphis, Tenn. Jno. Gaisford, Architect.

nobody would imagine, to look at it, except for the inscription to that effect, that it was a Carnegie Library of Montgomery, Ala., having no local or individual color or character, and being simply a seemly and well-behaved Carnegie Library. A good deal more individuality belongs to the Y. M. C. A. building, again in Memphis. The triple division looks here uncommonly logical since, apparently, the bottom and top are given over to the institution for the

uses of which the building was primarily erected, while the four intermediate and utilitarian stories, "the pig that pays the rent" are much more plainly treated. The top and bottom are, in fact, impressive by their scale and by their detail, and their impressiveness is much heightened in each case by the treatment of the division as a loggia, the wall being distinctly withdrawn behind the unglazed openings.

Railroad-building, of course, has been one of the chief factors in the develop-



THE AGE HERALD NEWSPAPER BUILDING.
Birmingham, Ala. Wm. C. Weston, Architect.



New Orleans, La.

STATION OF THE NEW ORLEANS TERMINAL CO.

D. H. Burnham & Co., Architects.



Atlanta, Ga.

THE ATLANTA TERMINAL STATION.

P. Thornton Marye, Architect.

ment of the New South, and railroad buildings have, necessarily accrued from it. These are of very various degrees of merit and interest. The designer of the big head-house of the New Orleans terminal has evidently had in mind the necessity of preserving what he would doubtless call "scale," but unfriendly critics might designate as "bloat." Doubtless, he has attained "scale," but

low, square mass of round cupola and the towers of counterparting buildings on each side, makes up an extremely pretty and effective composition, a particularly ingratiating entrance to a city. There is, indeed, nothing specifically Southern about this station at Birmingham. It might be anywhere. But the versatility of its author is vindicated by another terminal, that at Atlanta, which



THE COMMERCIAL APPEAL BUILDING.

Memphis, Tenn.

Shaw & Pfell, Architects.

one who has seen the Union Station in Washington, or the monumental cab stand at Pittsburg by the same author, can view this with comparative equanimity. And one who has visited Annapolis will begin to wonder why there should be so strong a resemblance between the head-house of a railroad station and the boathouse of a naval academy. Very much more individual is the terminal at Birmingham, which, indeed, with its own

is quite unmistakably Southern in expression. It is manifest that the author has considered with care and admiration the two Florida hotels erected many years ago by Messrs. Carrère & Hastings. In fact, his front may be said to be a composite of motives from both those designs, but they are very well chosen and very well compiled, to the result of a single and harmonious impression. It is a front unusually well

studied and adjusted in composition and in detail. There is a general resemblance in composition, indeed, to the Atlanta Post Office, at least, to that edifice as it was designed by the late W. A. Potter in what he would, perhaps, have called a Southern modification of Victorian Gothic, and before a rather incongruous addition of a whole story to its height obscured the original design.

The monumentality of Memphis we

effectively introduced, and, upon the whole, the building is a success, although there is a considerable number of details which we could easily spare. A much less pretentious newspaper office is that in Birmingham, being, indeed, one of the innumerable studies for the treatment of a mere street front of moderate dimensions. As these things go, it is more than moderately successful, the basement being solid and the



LOWER STORY DETAIL—THE HERMITAGE HOTEL.

Nashville, Tenn.

J. E. R. Carpenter, Architect.

have already seen illustrated in the county and city buildings. It is further illustrated by the very massive building erected for a newspaper office. Massiveness, indeed, is a characteristic of this edifice in spite of its abundant illumination. The basement of a monochrome of stone is extremely solid and carries its superstructure with apparent ease. The divisions, lateral and vertical, are well managed. The "order" is

huge central sash frame effectively confined between the terminal piers.

Hotel-building is, of course, as necessary an accompaniment for industrial development as railroad-building itself. From of old, the South has paid particular attention to the hotels of its cities, and taken great pride in them. This was to be expected from the social system of the Old South, where the great planters resorted to the hotels of

their cities for lengthened and costly sojourns. In Nashville, the Maxwell House, which was begun before the Civil War and finished soon after it, was a wonder in its day, having some six hundred guest rooms, and Isaiah Rogers, the most famous hotel architect of his generation, from the days of the Tremont house in Boston and the Astor house in New York, was invoked to design it. The new Hermitage Hotel in

rendering the effect of the whole or of any one of the principal parts. Photography, of course, is better, but even photography, as everybody knows who has had occasion to compare impressions received from photographs of elaborate interiors in the effect of which color is a principal factor with the impression received from the thing itself, comes very short of giving the full effect. One can only supplement the



LOGGIA DETAIL—THE HERMITAGE HOTEL.

Nashville, Tenn.

J. E. R. Carpenter, Architect.

the same city is as worthy of the position and pretensions of the capital of Tennessee in 1911 as was the Maxwell House half a century before. In fact, the solidity and thoroughness, and even the sumptuousity with which the design of the Hermitage has been executed are quite up to the "metropolitan" standard. In all these qualities it is calculated to astonish the traveler from the Northeast. Description cannot do much in

illustrations by saying that in each of the principal apartments a design intrinsically interesting has been carried out with a thoroughness in which expense, either of time or of money, has been disregarded. The length of the loggia, for example, impressive in itself, and as a mere matter of measurement, is artfully increased and emphasized by the multiplication of its receding columns and arches, until it takes on really monu-

mental proportions. One would be at a loss to name any American architect who has devoted himself to work of this kind who might not be proud of the success attained in the Hermitage.

Another very recent Southern hotel is the Hotel Patten at Chattanooga. It is very nearly as much of a local lion as the Hermitage at Nashville. It has a distinct architectural interest of its own.

ing, hidden as this construction must be behind an envelope of incombustible material, the student of architecture sympathizes so much with the attempt as willingly to overlook many shortcomings in the execution. Mr. Louis Sullivan is so much of a pioneer in the attempt to express the steel frame and has had that attempt so nearly to himself, that perhaps the work of any other ar-



MAIN FOYER—THE HERMITAGE HOTEL.

Nashville, Tenn.

J. E. R. Carpenter, Architect.

The Hermitage, it will be seen, although indicated by its height as a steel frame building, is not so indicated by its architecture. It is, in fact, as nearly as possible what the architect would have done had he been dealing with self-supporting walls of masonry. This, of course, is the common practice. But when the architect undertakes to indicate the actual construction of his build-

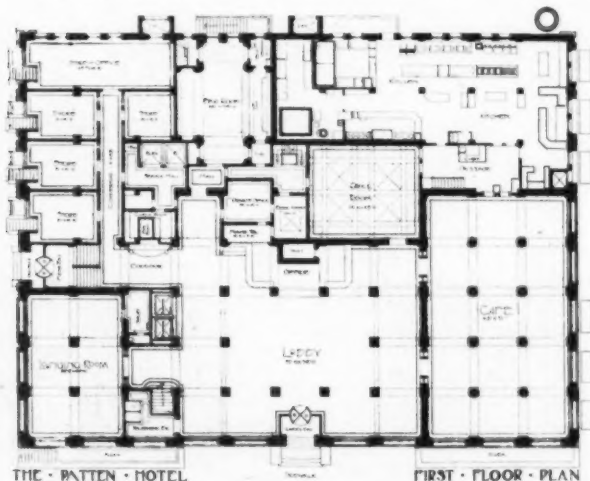
chitect who follows him in the attempt must suggest his work. There are some hotels of Mr. Sullivan's design, now a good many years old, which are certainly recalled by the treatment of the Hotel Patten. That fact does not necessarily mean imitation, and certainly it would be merely silly to charge the succeeding architect with "plagiarism." He might conceivably have done what he



THE PATTEN HOTEL—CHATTANOOGA,
TENN. W. T. Downing, Architect.

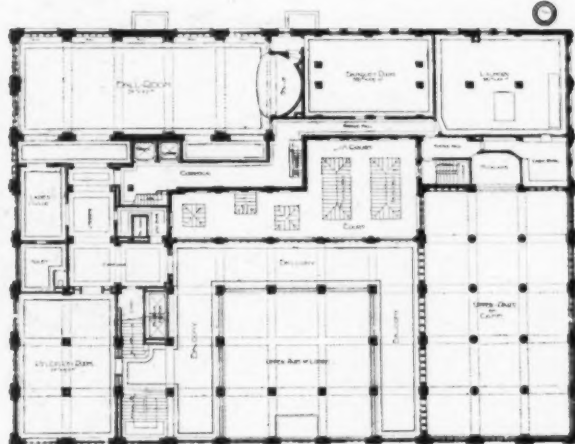


THE · PATTEN · HOTEL

PLAN OF 2ND - 3RD - 4TH FLOORS

THE · PATTEN · HOTEL

FIRST · FLOOR · PLAN



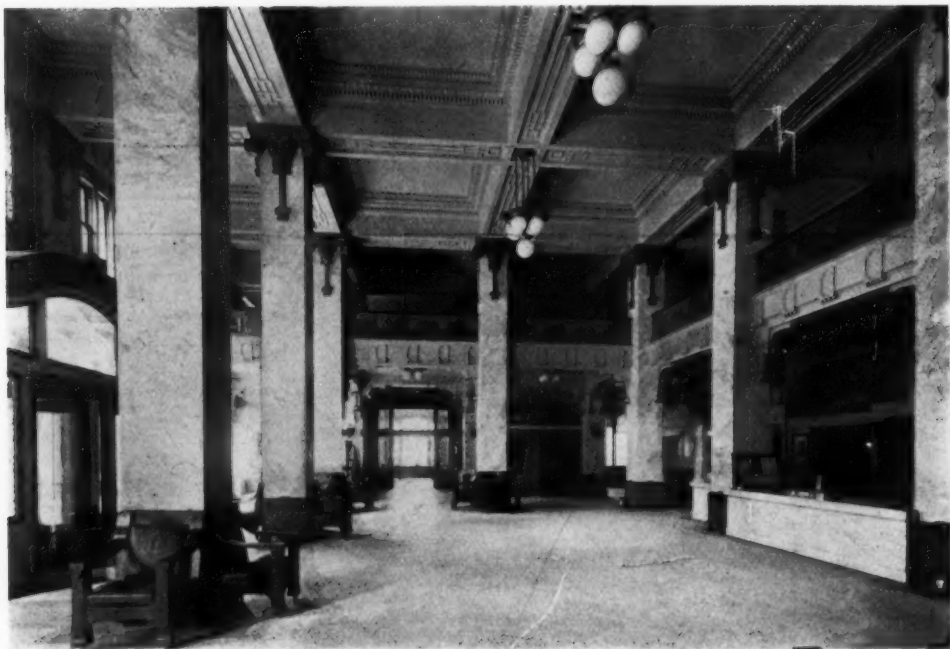
THE · PATTEN · HOTEL

MEZZANINE-FLOOR-PLAN

THE PATTEN HOTEL.

Chattanooga, Tenn.

W. T. Downing, Architect.



Main Lobby.



Dining Room.

THE PATTEN HOTEL.

Chattanooga, Tenn.

W. T. Downing, Architect.

has done if he had never seen one of his predecessor's steel frame buildings. The main uprights are unmistakably suggested through the masonry wrapping, and the huge, umbrageous projection of the eaves, carried upon visible

metal brackets, is more congruous with the actual construction than any cornice could be which purported to be of successive courses of stone, but would, in fact, be merely appended to and dependent upon a metallic frame-



THE FORSYTH THEATRE BUILDING.

Atlanta, Ga.

A. Ten Eyck Brown, Architect.



THE EXCHANGE BUILDING.
Memphis, Tenn.
N. M. Woods, Architect.



CENTRAL BANK & TRUST CO. BUILDING.
Memphis, Tenn. Jas. Gamble Rogers, Architect.

work. The lateral division of wings and center is enforced by the frank use of metal for the wall surface between the uprights of the center, which is also withdrawn from the plane of the wings, while in the upper story a series of balconies of slight but sufficient projection forms an effective crowning feature.

The Forsyth Theatre Building in Atlanta is a skyscraper which has several points of interest. The theatre is a subordinate, though an integral, part of a commercial building. It is indicated on the principal front merely by the immense awning of the entrance, though on the side the stage wall is unmistakably and effectively expressed. For the rest, the corner pavilion shows an effective variation upon the commonplace treatment, by the bowing outward of the windows and transoms between the piers, and at the top by opening the whole pavilion into a loggia with rather elaborate balcony fronts in metal over the main building. A metallic pergola indicates a roof garden. The detail, if one excepts the superfluous and unmeaning pediments over the openings of the second story, is straightforward and appropriate.

As for the skyscrapers, with which the Southern cities are becoming as rife as the Northern, they are often erected as a matter of local or individual pride in situations where they are not enforced by the commercial conditions, and where lower and less pretentious erections would be much more to the practical purpose. The native naturally takes the stranger to see a skyscraper as the latest and loudest of the local lions, and the stranger, who has very likely had a surfeit of skyscrapers, does not very keenly enjoy this form of hospitality. Not to put too fine a point upon it, he is acutely bored by this endless repetition of buildings, the like of which he has beheld with weariness in the last town and apprehends with despair in the next. As the French saying has it—"the more it differs, the more it is the same thing," and in this respect of wearisome monotony, the staple Southern skyscraper is on the same footing with the staple skyscraper of the North. To be sure, there is al-

ways the chance that there may be a real difference, and that happy chance sustains him through a course of skyscrapers which he cannot remember apart from one another. He learns to be thankful for very small mercies in the way of variations. The Exchange Building in Memphis might as well be on upper Broadway in New York, for it is altogether "metropolitan," with some differences which are to its credit and advantage, as, for example, that the corridors are not narrowed to the physical minimum of a requisite passage, but have a comfortable spaciousness. The offices are abundantly lighted, because there is no other skyscraper near to cast its baleful shadow, excepting on one front. The upper stories are the commodious quarters of a club largely composed of members of the exchange, again quite in the "metropolitan" manner. The confronting skyscraper just alluded to, primarily the abode of a bank and trust company, is virtually of the same height. The height seems excessive for Memphis and it is quite equally "metropolitan" in its architecture. It might perfectly be in New York or Chicago or Boston, and nobody would be the wiser. Where one would find difficulty is in finding anything particular to say about it. A like bank in New Orleans, mercifully some four stories lower, would, under a general view, incur the same comment, although in this the detail, both exterior and interior, is notably refined.

A similar skyscraper, a bank and incidental office building in Pensacola, is distinctly more "gainly" in general aspect and proportion, by being some five stories lower still. Apart from that, its chief noticeability is the decoration of the stone framing of the openings, which seems to indicate a desire to express the steel frame by a series of large countersunk rivets.

But, upon the whole, one is apt to find more interesting than the banks which make themselves merely incidents of their own buildings, the banks which afford themselves the luxury of separate habitations devoted exclusively to their own respective uses. One of these, and one of the most admirable of them, North or South, is the building of the



THE WHITNEY CENTRAL NATIONAL
BANK BUILDING.

New Orleans, La. Clinton & Russell. Associate
Emile Weil Architects.

City Bank and Trust Co., in New Orleans. To a New Yorker it necessarily recalls the building of the Knickerbocker Trust on Fifth Avenue, showing the same tetrastyle Corinthian portico, although on a smaller scale. It is, in one respect, better done than the prototype. The "order" in the New York building constitutes the entire structure, the interstices of the columns being a

its kind. At Norfolk there is a façade which denotes, unmistakably, that the building behind it is merely a banking room with its appurtenances, and this would seem as much at home in Eighth Avenue, New York City, as any of the like structures that stand there. This is an academically correct study from the antique, and the detail is all well adjusted, well scaled, and well executed.



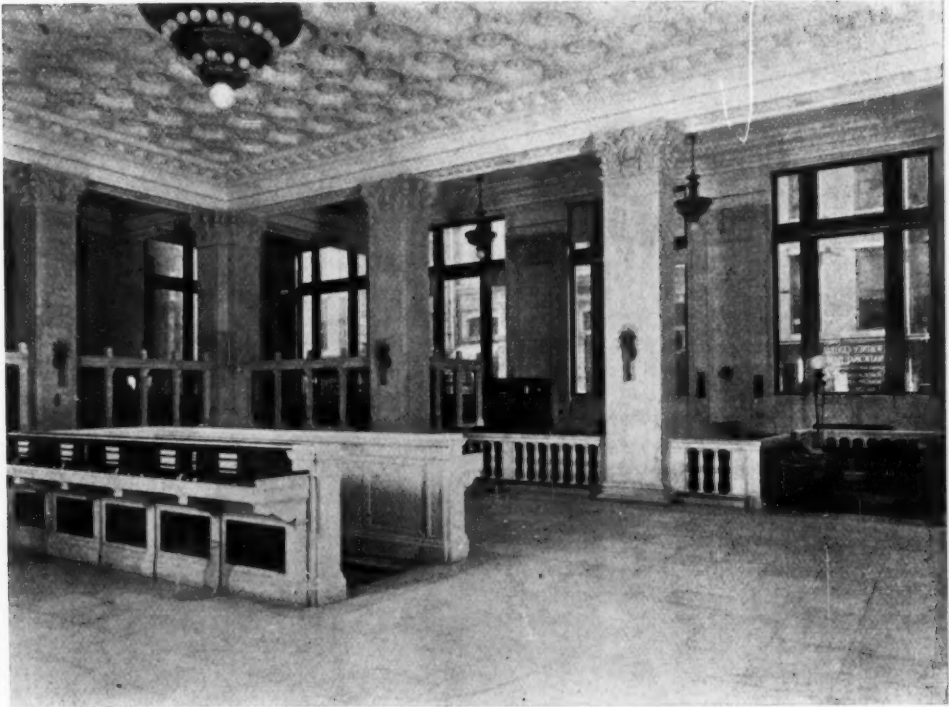
ELEVATOR LOBBY, LOOKING TOWARDS ENTRANCE—THE WHITNEY CENTRAL NATIONAL BANK BUILDING.

New Orleans, La.

Clinton & Russell } Associate
Emile Weil } Architects.

mere grillework of metal and glass, with the notable and painful exception of the entrance, which is a marble doorway apparently standing on nothing and belonging to nothing else in the building. Here, the sash frame being entirely of masonry, the main entrance is quite properly of masonry also, while the whole sash frame appears equally as a mere filling, an excellent example of

Even less pretentious is a little street front in New Orleans belonging, as the inscription denotes, to a bank and trust company, differing from the last mentioned in that the sash frame includes two stories, of which the upper as well as the lower may, however, appertain to the banking business. This also is discreet, correct and agreeable. Charlotte, in western North Carolina, is hardly the



Banking Room.



Main Banking Room.

THE WHITNEY CENTRAL NATIONAL BANK BUILDING.

New Orleans, La.

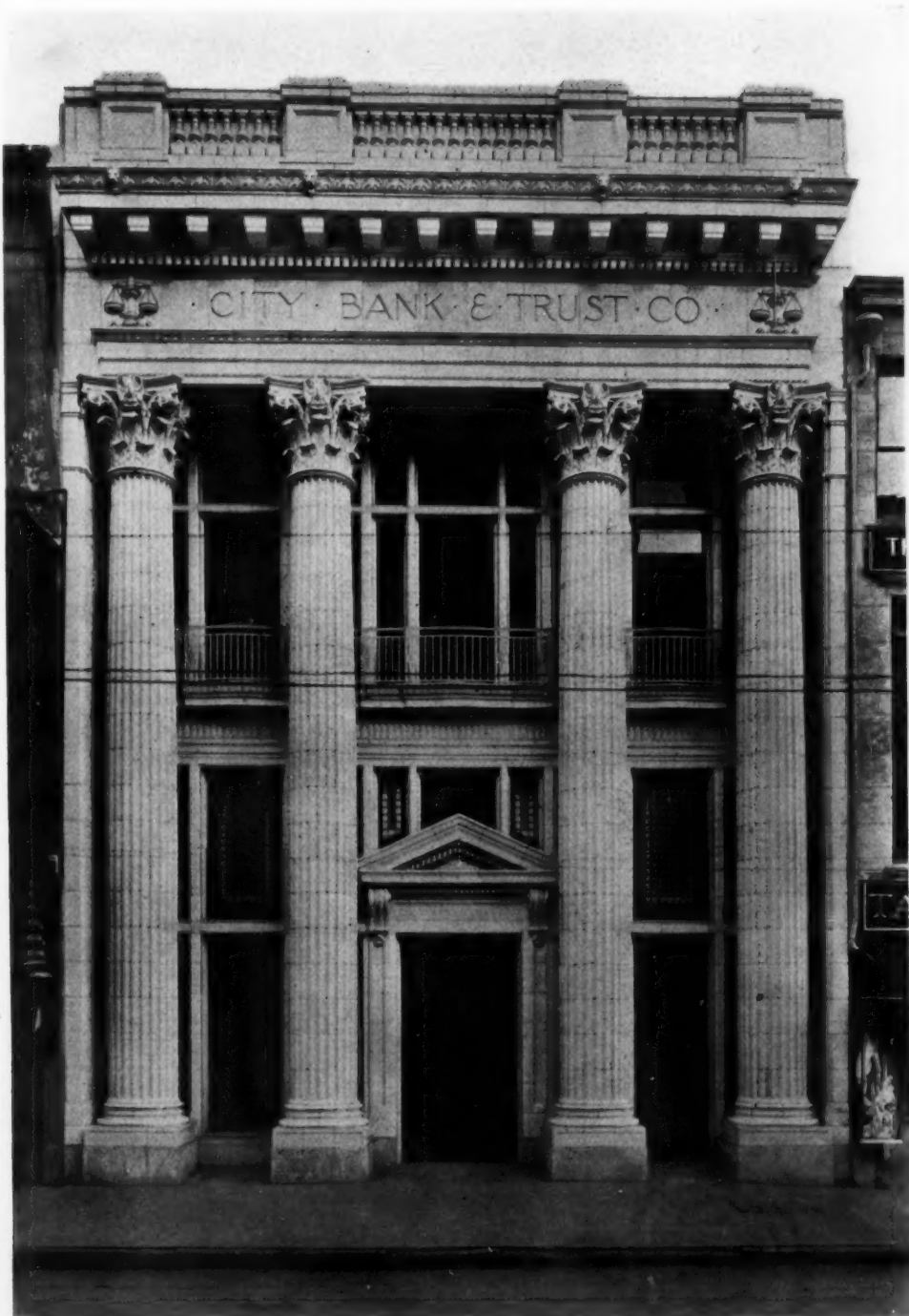
Clinton & Russell, Associate



AMERICAN NATIONAL BANK BUILDING.

Pensacola, Fla.

J. E. R. Carpenter, Assoc. Archts.
Walter D. Blair,

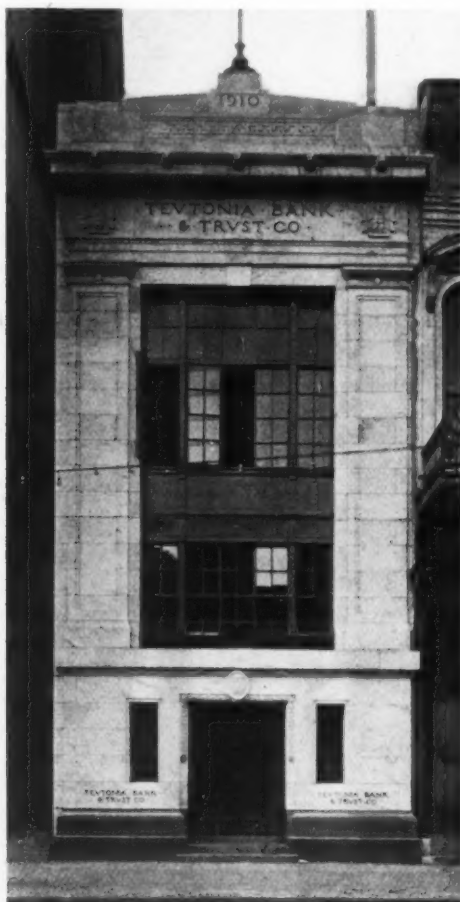


THE CITY BANK & TRUST COMPANY.
NEW ORLEANS, LOUISIANA.
De Buys, Churchill & Labouisse, Arch's.

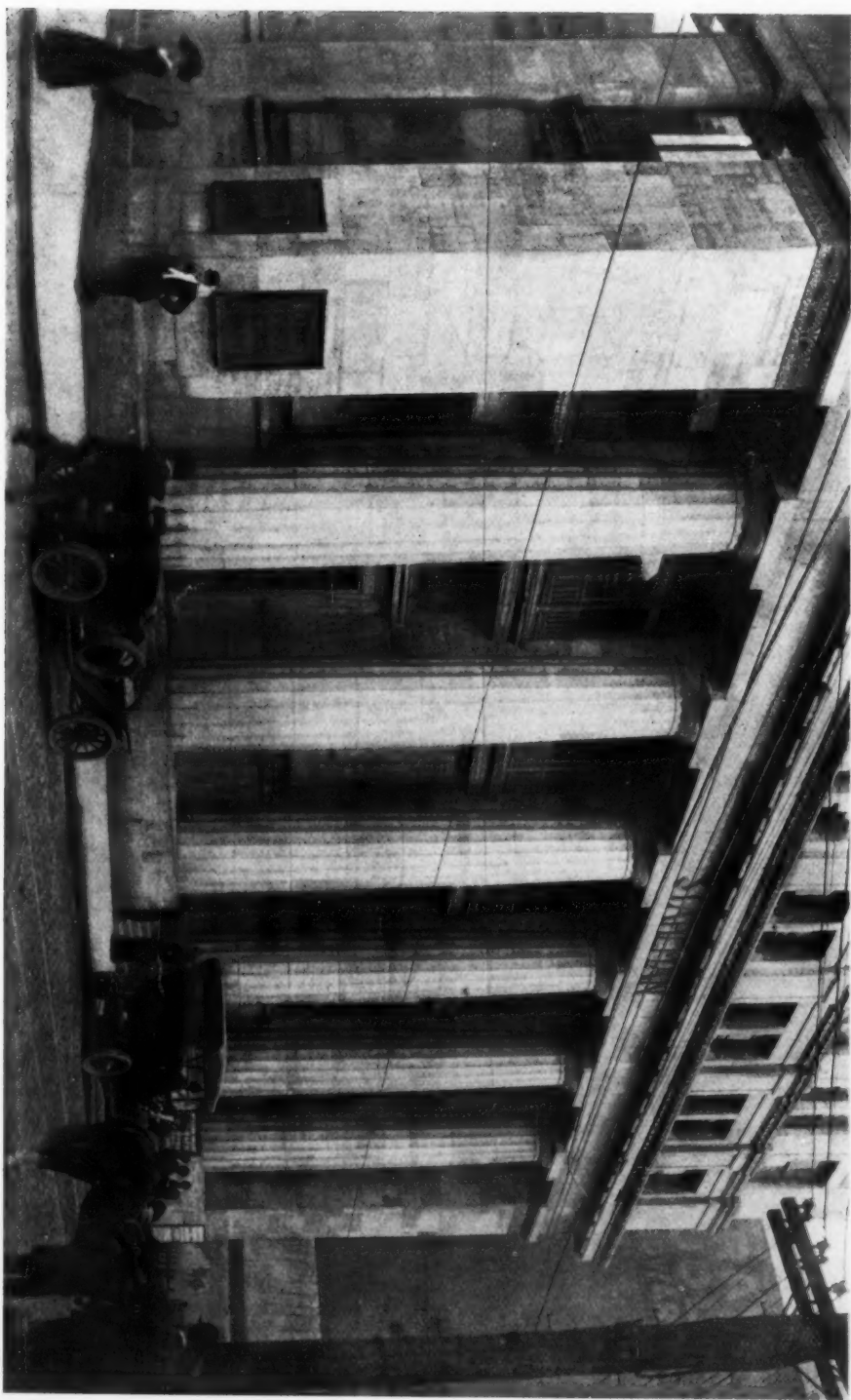
place in which one would expect to come upon so stately a building erected for banking purposes as that of the American Trust Co., excepting the attic, which is a mere appendage and might be the residence of one of the bank officers. There is nothing provincial or crude about either the design or the execution of this stately front, which tends to educate all those who may have occasion to look at it in architectural appreciation.

Reverting to the skyscrapers proper, one is always glad to come upon any redeeming feature, and any feature whatever which is out of the common without being outrageous tends to be a redeeming feature. The Doric colonnade which is the base of the Stahlman

Building in Nashville, is very well worth looking at, quite irrespective of what may be above it, or of its own irrespectiveness to that superstructure. And the crowning feature of the Empire Building in Birmingham is certainly a refreshment, a series of Florentine windows, each of a double arch under a relieving arch, with a sculptured medallion in the tympanum, the window of the Riccardi or the Rucellai. This Florentine feature perhaps first appeared in a tall building, in the Home Club in New York, and has been rather frequently reproduced. It will be agreed that it is rather well worthy of reproduction, at least when it is introduced so appropriately as in the present instance.



THE TEUTONIA BANK.
New Orleans, La. Sam Stone, Jr., Architect.



THE STAHLMAN BUILDING, NASHVILLE, TENN.
J. E. R. Carpenter, Walter D. Blair, Assoc. Arch'ts.



Upper Stories.



Lower Stories.

THE EMPIRE BUILDING.

Birmingham, Ala.

J. E. R. Carpenter,
Walter D. Blair,
Warren & Welton, Assoc. Archts.



THE EMPIRE BUILDING, BIRMINGHAM, ALA.

J. E. R. Carpenter, } Assoc. Archts.
Walter D. Blair, }
Warren & Welton. }

DOMESTIC ARCHITECTURE

IN domestic architecture we must look for individuality and originality if we can look for it anywhere. The requirements of business are fairly uniform, so far as the housing of them in offices goes. The requirements of homes are as varied as the modes of living and thinking among those who occupy them. If a man's house does not express him, in case he can afford to build a house to suit himself, that is because either he cannot clearly convey his requirements to his architect, or his architect cannot fulfil them. An architect must express himself in his work. If he have any self to express, he cannot help it; but it is his business to express also the needs and habits and aspirations of his client.

The traveler through the South to-day finds less than he expected in the domestic building, even in the domestic building that architecturally counts, not perhaps so much of individuality as of local color, of what he has preconceived as the "Southern" expression. With the passing of what we have called the feudal system of the South have passed also the "seats," the great manorial places, each of which dominated its neighborhood. Even the special physical requirement of the Southern climate, the greater need for shade, does not pervade the domestic architecture. As a rule, the good houses in the South might as well be in New England. One finds indeed, in exceptional cases, in recent work of the "classic" kind, the same freedom in the use of the order that was so marked during the period of the Greek revival. Here, for example, is a really typical piece of southern architecture, a residence at Macon, Ga. We cannot help noticing that the Ionic columns of the porch are attenuated much beyond classical precedent, but there is nothing lanky or spindling in the effect. They are, in fact, visibly sufficient easily to carry the entablature which alone they have to support. Objection to their proportions is not artistic but only academic. The same

remark holds of the porch of the residence of Mr. Haynes at Atlanta. Another house at Macon, without a porch but with a doorway furnished with columns and a round pediment, might indeed be in the North, but without doubt, in spite of the absence of any veranda, it looks much more at home where it is. Perhaps the same thing may be said of the very massive residence in concrete at Birmingham, one of the few instances of an artistic and idiomatic employment of this material. Here indeed the requirement for shade is abundantly met and the apparent massiveness of the house is climatically appropriate, since it is a truism that the construction which makes a house warm, or at least easily heated in winter also makes it cool in summer. This is a construction which, by its massiveness excludes the outer temperature and gives the interior of the house a climate of its own; as it is said that the temperature of the Pantheon at Rome is almost equable throughout the year. But upon the whole the modern Southern house is simply the modern American house. The Davenport residence at Chattanooga might be a town house in any American city, where the Georgian tradition has taken root, from Bangor to Pensacola, and indeed the house might be of any date, from 1750 to 1911. So equally of the Georgian Williams residence at Memphis.

The Italian villa at Macon with its low and spreading roof and its ample verandas, looks especially suitable for a Southern climate, yet in fact this is one of the types that never took any root in the South "before the war," while the half timbered cottage of the Birmingham Country Club, except perhaps for its unusual expansive veranda, might be at any resort in New England. The Jenkins house at Birmingham, the Wallace house at Chattanooga, the McReynolds house at Chattanooga—any one of these you would come upon anywhere in the United States without any sense of strangeness, while the Jacobean Duncan house in Atlanta, exceptional to be



RESIDENCE OF MRS. HELEN LOGAN.
MACON, GA. Hentz & Reid, Architects.



Macon, Ga.

RESIDENCE OF W. P. COLEMAN, ESQ.

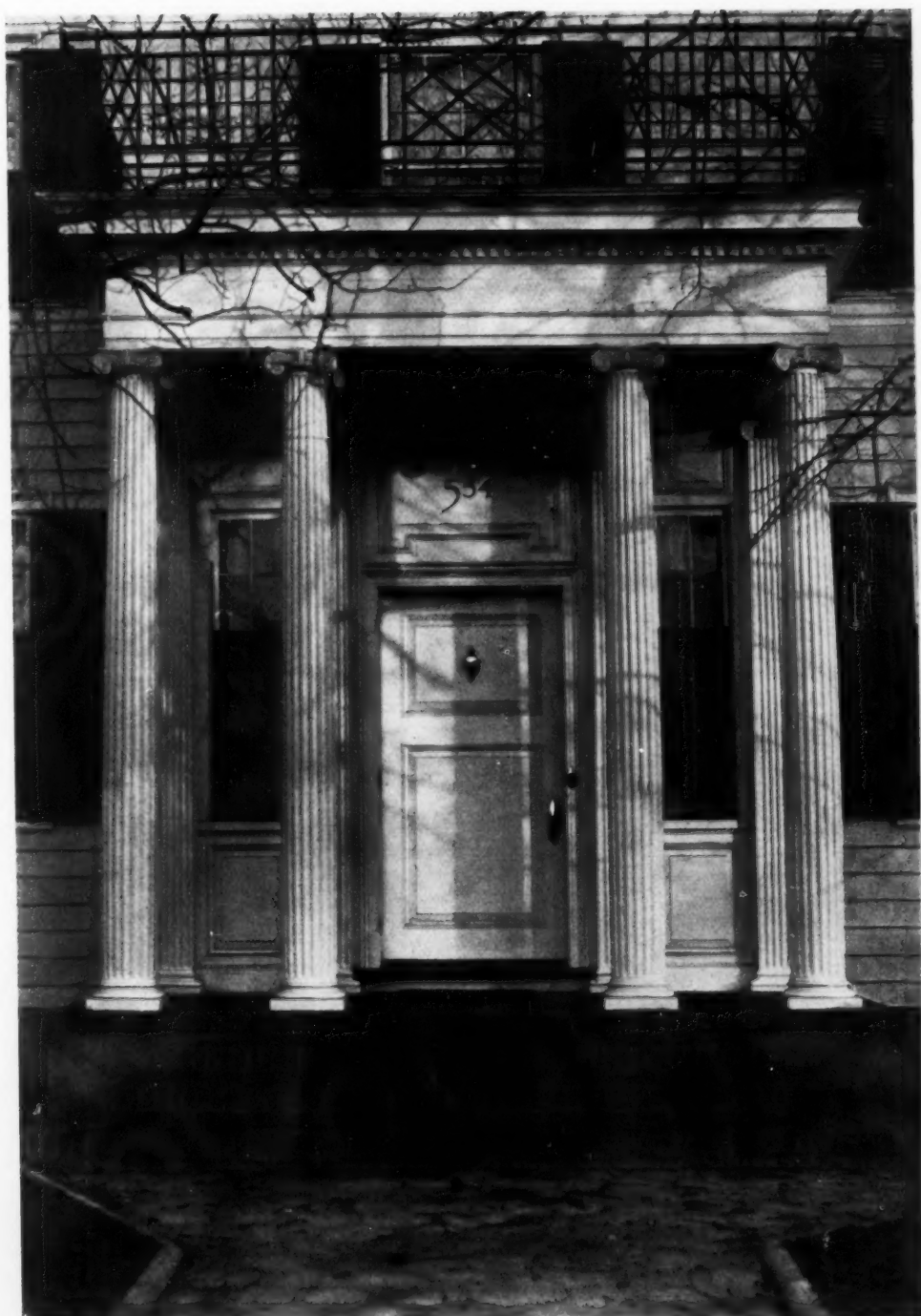
Hentz & Reid, Architects.



Atlanta, Ga.

RESIDENCE OF MR. WM. HAYNES.

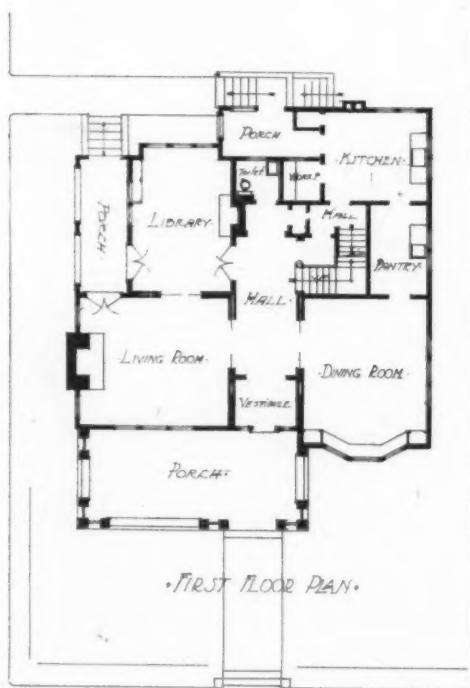
Hentz & Reid, Architects.



DETAIL OF ENTRANCE PORCH—RESIDENCE
OF W. P. COLEMAN, ESQ., MACON, GA.
Hentz & Reid, Architects.



Side Elevation.



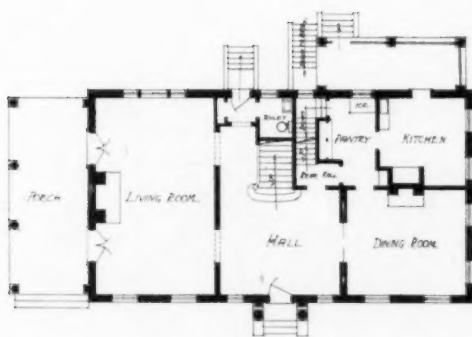
THE RESIDENCE OF JUDGE S. D. McREYNOLDS.

Chattanooga, Tenn.

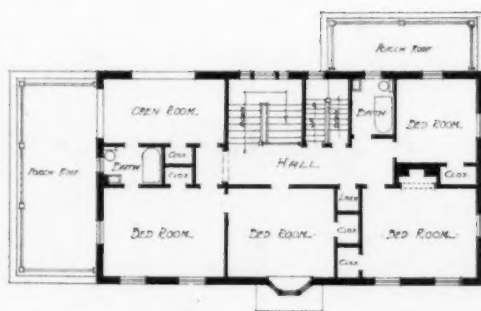
Huntington & Sears, Architects.



Front Elevation.



•FIRST FLOOR PLAN.



•SECOND FLOOR PLAN.

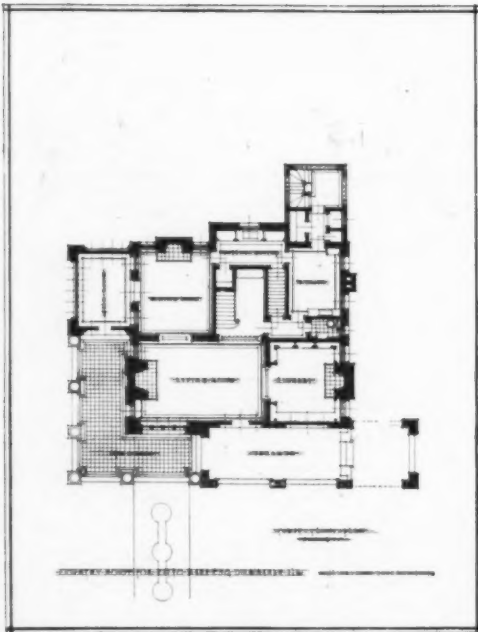
Mission Ridge,
Chattanooga, Tenn.

THE RESIDENCE OF J. H. DAVENPORT, ESQ.

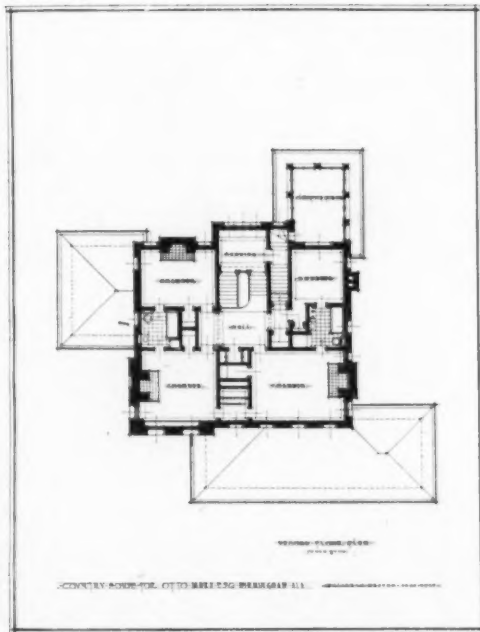
Huntington & Sears, Architects.



Front Elevation.



First Floor Plan.



Second Floor Plan.

THE RESIDENCE OF OTTO MARK, ESQ.

Birmingham, Ala.

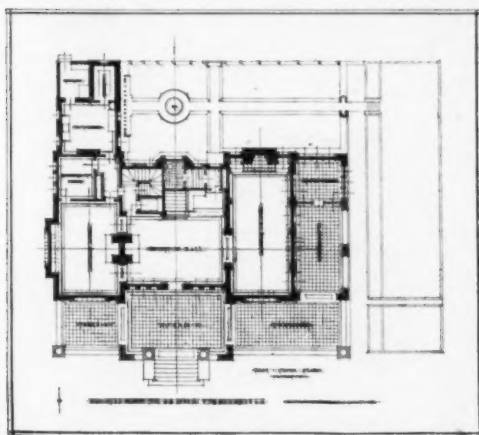
Wm. C. Weston, Architect.



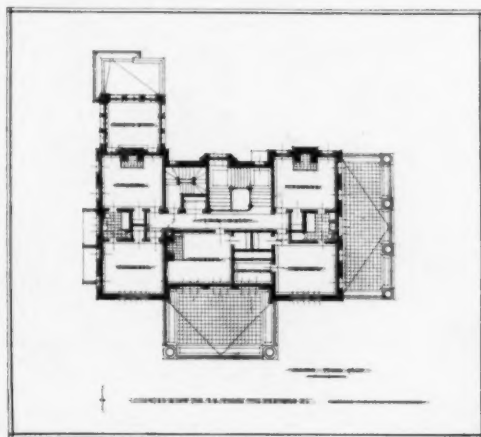
Side Elevation.



Front Elevation.



First Floor Plan.



Second Floor Plan.

Birmingham, Ala.

THE RESIDENCE OF R. M. JENKINS, ESQ.

Wm. C. Weston, Architect.



Memphis, Tenn.

RESIDENCE OF P. P. WILLIAMS, ESQ.

Shaw & Pfeil, Architects.



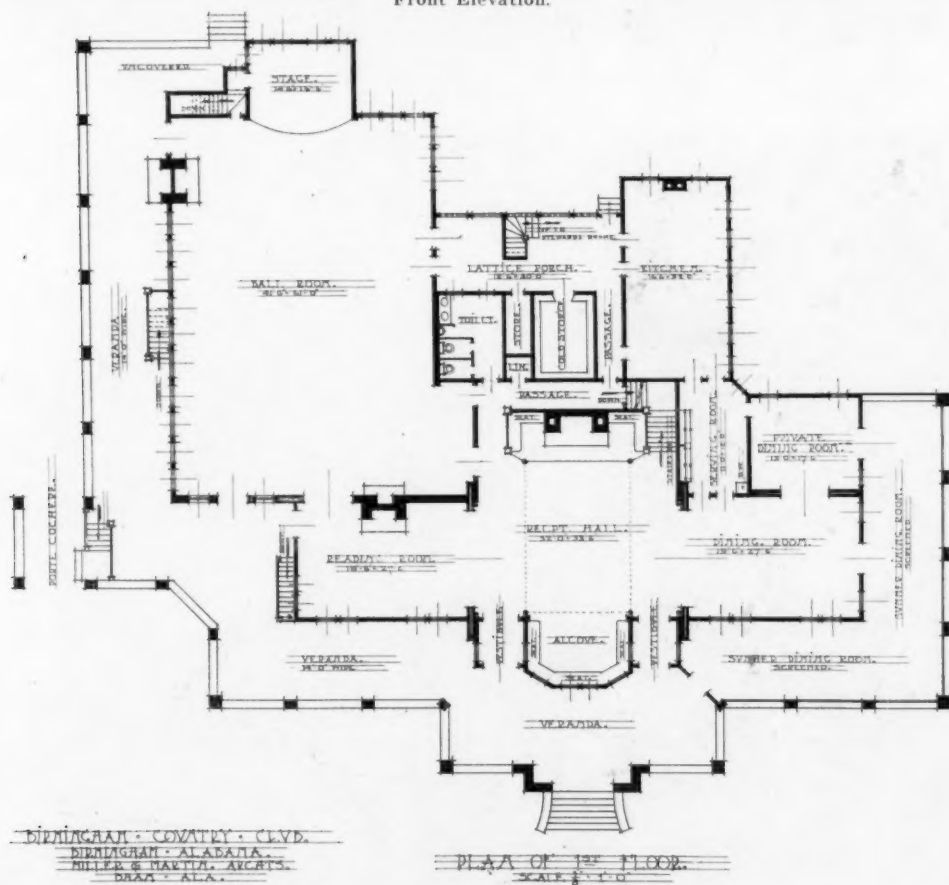
Atlanta, Ga.

RESIDENCE OF W. S. DUNCAN, ESQ.

Hentz & Reid, Architects.



Front Elevation.



Birmingham, Ala.

THE BIRMINGHAM COUNTRY CLUB.

Miller & Martin, Architects.



GARDEN ELEVATION—COUNTRY RESIDENCE OF W. E. SMALL, ESQ.
Hentz & Reid, Architects.
MACON, GA.



FRONT ELEVATION—COUNTRY RESIDENCE OF W. E. SMALL, ESQ.,
MACON, GA.
Hentz & Reid, Architects.

sure, anywhere, seems especially anomalous where it is.

The fact is that in architecture, as in other things, the South is following the fashion, the general American fashion. What is noticeable and gratifying is that in these typical Southern houses of today it is following the fashion intelligently and artistically, and that the best Southern examples of current domestic work are quite up to the standard of the best examples of any other section. This is to say that there are cultivated and sensitive local practitioners of architecture in the South and that they find employment and appreciation. Of course, they are not in the majority, as neither are they elsewhere. As in the North, it is not the show places, the places which have been made regardless of expense, which are so apt to attract the artistic eye as the modest and unpretentious homes in which it is plain that owner and architect have appreciatively and affectionately collaborated.

Take the delightful cottage near Macon with which we may fitly close this

hasty survey. You may call this Southern, if you are so minded, though there is no specially ample provision in it for shade. Especially you may call Southern the rear view of it from the garden with that huge pyramid of roof and that low one-storied wall, but then you may presently be struck with the general resemblance in mass and arrangement to another country house which has been described in *The Architectural Record* as a "Thatched Palace," and which stands at Pocantico Hills, N. Y., where it is as perfectly in place as it is in Macon, Ga. But if you do not find the "sectionalism" you were looking for in the best of the modern work in the South you find what is much better, and that is individuality. Local conditions do not make works of art nor mar them. The one indispensable requisite to the production of a work of art is the employment of an artist, and Southern housewives who really appreciate that necessity seem to have little difficulty in satisfying their needs without going beyond their own neighborhood. Architecture, without doubt, is practiced in the South.



Macon, Ga.

RESIDENCE OF L. P. HILLYER, ESQ.

Hentz & Reid, Architects.



Architecture of American Colleges

VIII

*The Southern
Colleges ~*

*By Montgomery
Schuyler*



WILLIAM AND MARY (1693)

THE OLDEST of the Southern colleges is the second in age of American colleges. Fifty-seven years younger than Harvard, William and Mary is eight years older than Yale. Unfortunately, for nearly two hundred years there has been nothing to be said for, nor much about, its architecture. It is a venerable Virginian tradition that its first buildings were designed by Sir Christopher Wren, whose memory would have a heavy load of odium to carry if it were proved that he had designed all the American buildings ascribed to him. Very possibly he did do the original college. A witness to that effect is the Rev. Hugh Jones, who published in London in 1723 a book on "The Present State of Virginia," which misled Burke, in his "European Settlements in America," into saying that in Williamsburgh "are (1757) the best public buildings in British America." What Jones says on this matter is that "the college of William and Mary is double and 136 feet long, having been first modeled by Sir Christopher Wren, adapted to the nature of the country by some gentlemen there; and, since it was burned down, it has been rebuilt." The rebuilt edifice, whatever its architectural merit or lack of it may have been, was itself burned down in 1746. Of its successor, Jefferson, doubtless the best judge of all the alumni of William and Mary in his generation, declares in his "Notes on Virginia" that "the College and the Hospital are rude, misshapen piles which, but that they have roofs, would be taken for brick-kilns."

ST. JOHN'S COLLEGE (1696-1784)

DOUBTLESS the oldest college building now standing in the Southern states is the principal building of St. John's College at Annapolis. Governor Bladen projected the edifice as early as 1744, and imported to build it "Mr. Duff, the architect, from Scotland." The Governor intended it as a "Government House," or official residence for himself. But the Maryland legislature differed from the Governor, as the regrettable habit of Colonial legislatures was with Royal Governors, as to the propriety of an expense for his own glory. The work languished and dawdled and came to be known as "Bladen's Folly." The building was not completed until 1785, when it was devoted to the uses of St. John's College, which had been chartered the year before. The college carpenter, and not the original architect, is no doubt responsible for the most striking and also the most unfortunate feature of the actual erection: the uncouth, octagonal box of boards above the roof and under the light, open belfry, which has apparently been added in order to obtain illegitimately additional accommodation. The substructure is decent enough in its bareness and simplicity, rather remarkable for the almost total absence of stone, for lack either of material or of men to work it, the band of stone below the gable, where it shows most, being almost the only exception. Certainly there is nothing about the building to justify the importation of an architect to design it. It is perfectly within the powers of the mechanics who, during the time of its erection,



"McDOWELL HALL"—ST. JOHN'S COLLEGE, ANNAPOLIS, MD.

were doing the domestic architecture of Annapolis. "McDowell Hall," however, as it is now, has an interest as the only college building in the South which antedates the Revolution. The most noticeable modern building of the college, Woodward Hall, to wit, also shows a creditable degree of comity and conformity.

St. John's must be dated from its collegiate charter, as the only trustworthy criterion of antiquity. It would reach back into the seventeenth century, and

be entitled to call itself the "third oldest in America," if computed upon principles prevailing in other institutions. For the school which was founded at Annapolis in 1694, maintained by taxation, and two years later named King William's School, was the first free public school in North America. In 1785, the year after St. John's was chartered, "the property, funds, masters and students" of the King William School were conveyed to the college, a continuous life of two hundred seventeen years.



"WOODWARD HALL"—ST. JOHN'S COLLEGE, ANNAPOLIS, MD.

THE UNIVERSITY OF GEORGIA (1785)

A strict construction and a strict application of the criterion of seniority just announced would make the University of Georgia the oldest of the State universities, after that of Pennsylvania, and at least the oldest of the Southern universities. For its charter was granted by the legislature in January, 1785, only some sixteen months after the signing of the treaty of peace with Great Britain.

It was a complete charter, on paper, with an appropriate preamble, setting forth that the "public prosperity and even existence" (of free governments) "very much depends upon suitably forming the minds and morals of their citizens," with an elaborate apparatus of an official "Board of Visitors" and an unofficial "Board of Trustees," together constituting a "Senatus Academicus." Only, having been thus circumspectly prepared, the instrument went to sleep and lay dormant for sixteen years before any procedures whatsoever were had to put it into operation. 40,000 acres of wild land had been originally allotted to the support of the university, but these were unsalable by reason of the imminence of Indian troubles on the frontier, where they lay. Moreover, about a tenth of the tract had been, in 1787, ceded to South Carolina. The constitution of 1798, by ordaining that the legislature should take effectual measures for the university, put life

into the dead letter of the charter. In 1799 the "Senatus Academicus" met for the first time, and in 1801 the university, then and long after known as "Franklin College," began to function, upon a plot of 630 acres, presented to it by Governor Milledge. The architectural history of the institution is even shorter than its academic history, since it is recorded that the first classes "re-

cited under the shade of a large oak," a curious Georgian version of "the grove of Academe"; and the first commencement was held under "an arbor, formed by branches of trees, upon the campus." The earliest buildings were provisional and of no architectural importance. One of them was destroyed in 1830 by the fire which all three of them doubtless invited. Though one of them, "Old College," is still in use as a dormitory, one may suspect that it has subsisted so long largely as a basis for repairs. The first "architecturesque" erections were "Ivy

Hall" and the Chapel, in 1831, the architectural elements of the former being the Corinthian pilasters applied to a plain, gabled box, while the former was fronted with a portico which testifies that the correct Doric of the Parthenon had at length, in the course of the Greek Revival, arrived at the new Athens. The showing that it had reached Augusta was made in the Medical College of that city, which really comes within our



THE CHAPEL (1831).
University of Georgia.



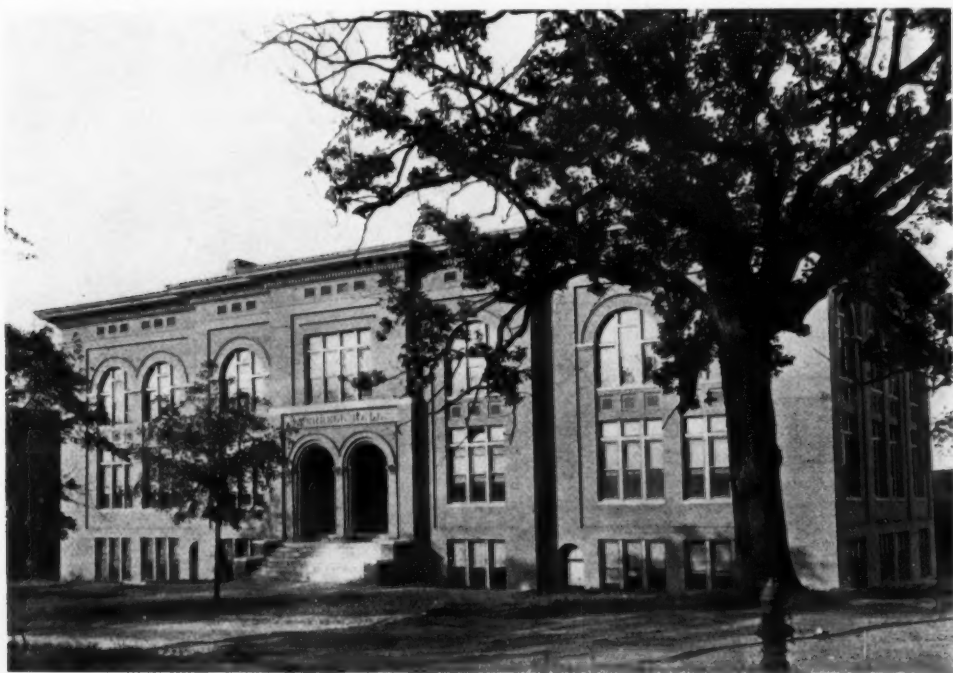
ACADEMIC BUILDING—UNIVERSITY OF GEORGIA.
Old Library remodeled (1904) combining the Old Library (1859) with the Ivy Building (1831).



PEABODY LIBRARY BUILDING—UNIVERSITY OF GEORGIA (1903).
Athens, Ga. Haralson Bleckley, Architect.

present purview since the institution, founded in 1822 as "The Medical Society of Augusta, Georgia," and in 1833, after some intermediate transmutations, converted into "The Medical College of Georgia," became in 1873 a department of the university. The building was erected in 1835, at a time when no other style than that of the Greek Revival was considered for a public building. It is of no more monumental material than stuccoed brick, which indeed was the best that was available except for the

is changed in the Chapel to the crowning belfry which at that time, both North and South, was esteemed to be quite indispensable to a place of worship, and which was added to classic buildings, secular as well as religious, all over the country, with results often of a startling incongruity. Not until the twentieth century was there any attempt to give architectural dignity to any other of the college buildings. In 1904 the old library was combined with the "Ivy Building" similar to it in dimensions and



TERRELL HALL—UNIVERSITY OF GEORGIA, ATHENS, GA.

public buildings then under construction in Washington, and for a few exceptionally pretentious edifices in the larger cities. But it is grammatically correct in design and remains a seemly building, very much at home in its surroundings. It is more successfully architecturesque than any of the buildings of the central institution, excepting the Chapel, which it resembles in having a pedimented hexastyle Doric portico, though the low cupola of the college, apparently denoting an interior rotunda,

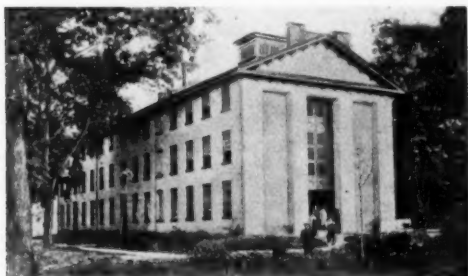
design, by interposing between them a mediating and reconciling classic feature in the shape of a tetrastyle Corinthian portico. The year before there had been added to the university what is doubtless its main architectural attraction, the new Library, a frankly modern building in the prevailing manner of the Beaux Arts, but treated with so much moderation and discretion that it is not incongruous with the older and less sophisticated neighbors with which it dwells together in amity.

THE UNIVERSITY OF NORTH CAROLINA (1789)

The second of the State universities of the South, that of North Carolina, is really the first, if we date it from the beginning of its active educational operations. It seems to be a safe generalization that institutions of learning have proceeded in the North more from a popular demand and individual initiative, and in the South more from the urgency of a few "men of light and leading" and the initiative of the legislature. The purpose of establishing propaganda for religious denominations was about equally active in the two sections. There was an institution of learning in Charlotte before the Revolution. The town was itself named after the queen of George the Third, and it was in the endeavor to propitiate that monarch into giving it a collegiate charter that the directors of the academy at Charlotte called it "Queen's College," in spite of which the king twice vetoed by royal proclamation the charter which had twice passed the provincial assembly. Thereupon, on the eve of the Revolution, the baffled and defiant applicants for a charter renamed the institution "The Liberty Hall Academy," under which title it was incorporated in 1777. All the trustees were Presbyterians, and the academy was under the supervision of the local assembly of the Presbyterian church. In fact, it was the Presbyterians of Ulster, the "Scotch-Irish," who had begun to arrive in considerable numbers in North Carolina as early as 1736, who stimulated and satisfied the demand for higher education, or for any education at all, in that colony. Princeton was by the general confession the alma mater not only of her own alumni, but of the nascent educational institutions of North Carolina. Quite necessarily the education was tinctured with the theology of the "Orangemen," and the theology persisted in its primitive form longer in the graft than in the parent stem. The original doctrines of Nassau Hall were inculcated in all their original rigor in North Carolina long after

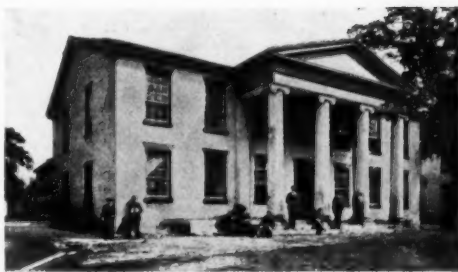
they had been relaxed in New Jersey. It is not of any of the colleges embraced in this sketch, but it is of a North Carolina college that the tale is told how, necessarily in recent days and long since the Civil War, one of its professors took a friend into his study and with every precaution of secrecy took from a locked compartment of the bookcase and handed over to him a copy of Matthew Arnold's "Literature and Dogma"! However that may be, North Carolina had no sooner become a State of the Union than she took order for the improvement of her educational facilities. In November, 1789, she ratified the Constitution of the United States, and in the following month chartered the University of North Carolina. The preamble to the charter sets forth that, "Whereas, in all well regulated Governments it is the indispensable Duty of every Legislature to consult the Happiness of a rising Generation, and endeavor to fit them for an honorable discharge of the social duties of life, by paying the strictest attention to their Education:— And whereas an University supported by permanent funds, and well endowed, would have the most direct tendency to answer the above purpose," etc. But it was not until 1792 that the forty trustees named in the act, and comprising the most distinguished citizens of the new state, met to determine a site and to provide for the erection of buildings. As the site chosen was little more than a wilderness, though there had been in Colonial times a "chapel" nearby, from which the site was named, the provision of buildings was a necessary preliminary to the operation of the institution. The corner-stone of the first building was laid in October, 1793. This was "Old East," which still stands, though it would very likely be unrecognizable by its first occupants. It had, apparently, no architect excepting James Patterson, the mechanic who built it, and the speedy and honest provision of a shelter was probably the limit of his ambition. He

also did another building two years later in Person Hall, named for a benefactor, originally used for a chapel, but this was of less than half the size of the initial edifice. "South Building" was added in 1814, but for the counterpart of "Old East" in "Old West," an exact counterpart by the way, the university had to wait until 1828, when it was built by William Nichols, who had four years before built the nucleus of Gerrard Hall, named for another of the early benefactors. These erections of local mechanics, honestly built of brick, doubtless, like the Harvard buildings according to Lowell, "looked as if they meant business and nothing more." At present they have some architectural character. This they owe to the four emphatic piers of the frontage of each,



OLD WEST BUILDING.
University of North Carolina.

emphasized by the blankness of the lateral spaces between and by the occupation of the whole height of the central space as a signalization of the entrance. One suspects that they owe this architecturalizing to Alexander J. Davis, who it is of record enlarged them in 1848. He must have unified them when he enlarged them, and may very probably have added the tetrastyle portico at the same time to Gerrard Hall, a portico in a correct Athenian Ionic, which must have been beyond the knowledge of William Nichols when he began the building in 1824. Davis's own contribution to the campus was Smith Hall, done in 1852, at the height, as you perceive, of the Greek Revival, and with a portico of the proto-Corinthian of the



GERRARD HALL.
University of North Carolina.

Tower of the Winds, one of the two Corinthian capitals available to the revivalists, the other being the much more elaborate and costly example of the choragic monument of Lysicrates. One notes at the centre of the front, and between the columns more widely spaced in order to show it to more advantage, the same extension of the principal entrance to the top of the wall that he noted in the remodeling of "Old East" and "Old West" and is almost ready to make oath that the architect who did one did the other. Mr. Davis was by preference and habit a Gothic architect. If he had had a clean slate at Chapel Hill, he would doubtless have done his best to get a Gothic college. That he perceived that such a college would there be incongruous with the beginnings and the commitments, and that his exertion was to produce harmony and conformity instead of injecting novelties and anomalies, is all the more to his credit that his self-suppression was very rare in his own generation, as it is very rare in ours. He did in fact promote,



SMITH HALL LIBRARY.
University of North Carolina.

in the detail of the architecture, the impression of unity which a rather fortunate layout invited, with John Close's gabled and belfried South Building of 1814 withdrawn between the "Old East" of 1793 and the "Old West" of 1828. The buildings of Chapel Hill "look as if they meant business," as strictly as the buildings of Harvard. But they are "placed," instead of being promiscuously huddled, and they show so much of the comity which those of Harvard conspicuously lack that they have "something more." The later buildings of

North Carolina, New East and New West, do nothing to disturb the general sense of decorum in the building, even if they are entitled to no higher praise. One anomaly to be sure there is, a crude and illiterate "Memorial Hall," which one is pained to find has its local admirers. The Carr Building is noteworthy as attesting that the university built during the Richardsonian period. All the anomalies are so mercifully withdrawn and secluded as not seriously to impair the general unity and the general decorum of the campus.

DAVIDSON COLLEGE (1837) WAKE FOREST COLLEGE (1838)

Though a State university, Chapel Hill is, as we have seen, or rather was, an essentially propagandist college, by reason of the general concurrence in the "Scotch-Irish" phase of Calvinistic theology of the citizens who interested themselves to secure its establishment. But the Presbyterian requirements of the commonwealth were not, it appears entirely fulfilled by the university. A demand for another Presbyterian institution in the Western part of the state, for students for whom Chapel Hill was too remote, was answered in 1837 by the chartering of Davidson, not far from Charlotte, where, nearly seventy years before, the Orangemen had resented the refusal of George the Third to charter "Queen's College" by renaming it "Liberty Hall Academy." The main building of Davidson is almost coeval with the college. That was the period when the Greek Revival, having descended from book-learned architects to country carpenters, had become almost vernacular, and quite obligatory for any building of pretensions, and the original building retains an air of quite exceptional stateliness and dignity.

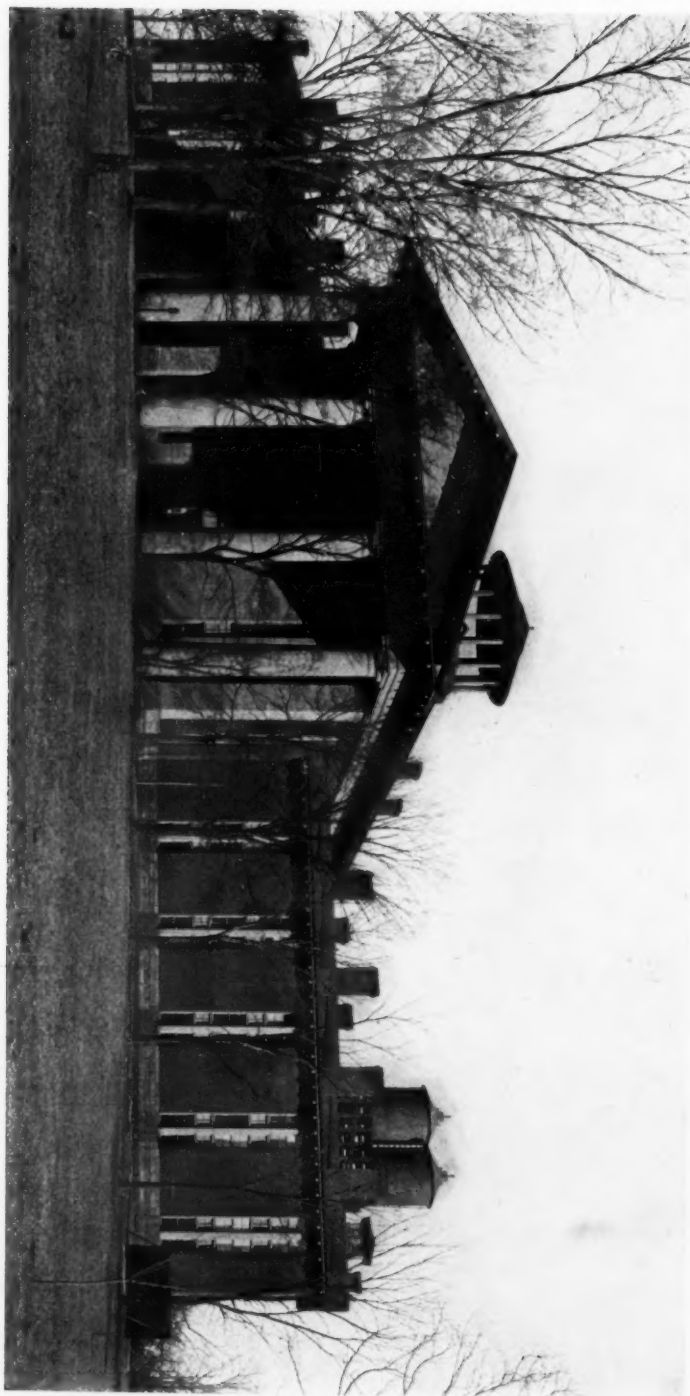
Something of this it owes to its material, which is cut granite for the lower third of the shafts, with stuccoed brick above, but much more to its unusual scale, the diameter of the shafts at the base being seven feet, and the height of the columns nearly sixty.

The beginning of the Baptist Collegiate propaganda was Wake Forest College, a year younger than Davidson by its charter, though Wake Forest "Institute" was chartered in 1834. Its notable buildings, however, are forty or fifty years younger than itself. These are the Heck Williamson Building (1878) and the Lea Building (1887).



LEA BUILDING—LABORATORY.
Wake Forest College.

and these are really notable in their straightforwardness and moderation. They are plain and severely practical, but yet with a certain artless grace of composition and detail, so that it is hard to tell whether they were done by an exceptionally sensitive mechanic, or by an architect subjecting himself to great restraint. In either case, they are highly exemplary erections for their time in the South, a time when perhaps even more than in the North the rule was unfettered "originality," called crudity.



MAIN BUILDING—DAVIDSON COLLEGE.

1957



PANORAMA—UNIVERSITY

**SOUTH
CAROLINA
COLLEGE
(1801)**

The nineteenth century had begun before South Carolina took any steps to establish a seminary for advanced education. Throughout the eighteenth century, up to that time, such scions of the leading families as were taught beyond the elements were educated privately at home, in the North, or abroad. The Gadsdens went to Yale; the Rutledges went to Europe. Not until December, 1801, was the charter granted of the "South Carolina College," by which charter the site

of the institution was fixed at Columbia. The social tone which had been that of the state while it was still a province, the tone which excited among New Englanders the admiration and envy to which Edmund Quincy's "Diary" bears witness, was a guarantee that the institution was not projected, like so many others, as the propaganda of a sect. The preamble of the charter sets forth:

Whereas, the proper education of youth contributes greatly to the prosperity of society and ought always to be an object of legislative attention; and, whereas, the establishment of a college in the central part of the State where all its youth may be educated will highly pro-



DE SAUSSURE COLLEGE—SOUTH CAROLINA COLLEGE.



OF SOUTH CAROLINA.

mote the instruction, the good order and the harmony of the whole community—

The site, accordingly, was fixed at Columbia, and \$50,000 were appropriated for an academic building. The amount seems liberal for those days, but diminishes when one considers that the building was planned not only to lodge "a hundred students and three professors," but also to meet all the academic requirements. It did hold, besides lecture rooms, the chapel, the library, the hall of the "Clariosophic Society," and the laboratory of chemistry and physics. But the first board of trustees were evi-

dently exceptionally enlightened persons, and had it in mind that they were to provide for an institution that was to outlast themselves. They considered the single building they were authorized to erect as the nucleus merely of the ultimate institution. They secured an ample site, and began operations by asking the presidents of all the existing colleges for plans of their several seminaries. The first building was Rutledge College, completed in 1805, burned in 1855, but rebuilt and apparently reproduced. Robert Mills, then a youth of twenty-one, with no more architectural training than



RUTLEDGE COLLEGE—SOUTH CAROLINA COLLEGE.

he had acquired in a short apprenticeship in the office of James Hoban at Charleston before his preceptor was called to Washington to supervise the execution of his successful design for the White House, did the plan. His connection with South Carolina College lasted for about forty years, from this first contribution in 1802 to the building of the Library about 1840, designed when its author was Government Architect at Washing-

ton. he had such frequent occasion to remark, the exceptional and "architecturesque" buildings may be developed by a discreet architect to a much higher degree of ornateness without contradicting or putting to shame the humbler and more commonplace erections, while themselves gaining by their conformity. This character of congruity South Carolina College has maintained for more than a hundred years, and under the actual authorities and architects seems in



SCIENCE HALL—SOUTH CAROLINA COLLEGE.

ton. After graduating from Latrobe's office in 1813, and building the Washington Monument in Baltimore (1817-20), he returned to South Carolina as State Architect and Engineer (1820-30) and resumed his work upon the college. The early buildings were very plain, as they had to be, but they had the great advantage of being rationally placed according to a well-considered general plan, and of being architecturally simple, rational and similar. When what may be called the staple buildings of a college possess these qualities, as we

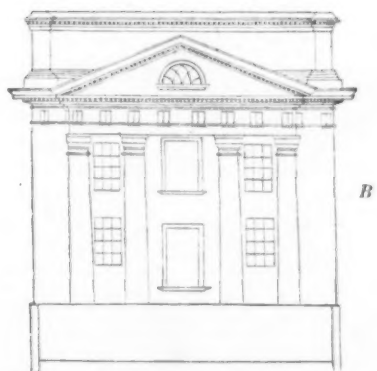
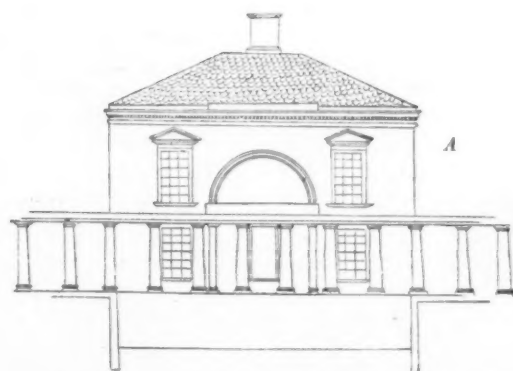
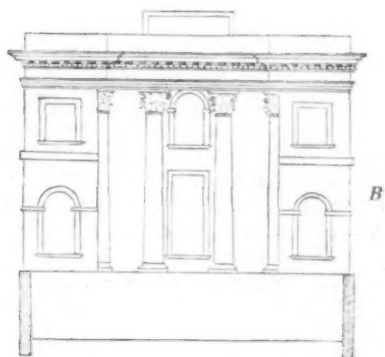
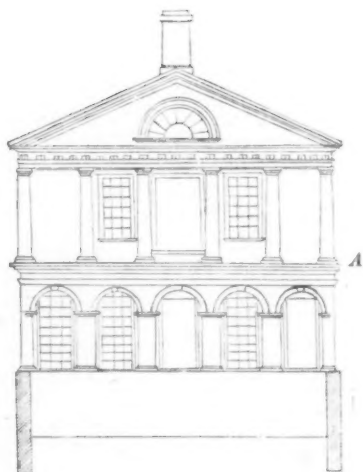
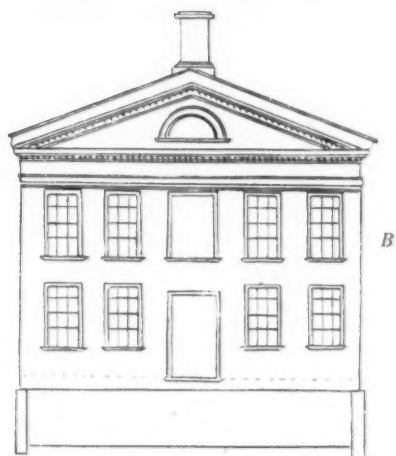
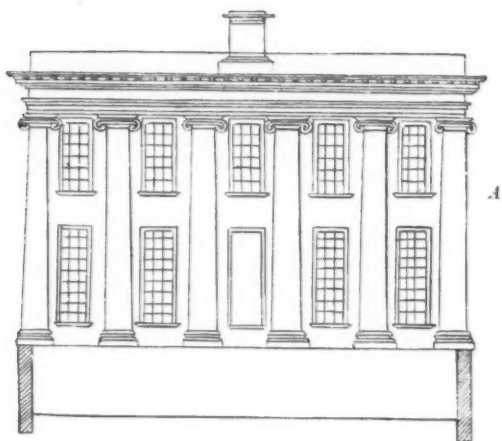
the way of maintaining for the future. The architecturally noteworthy among the buildings are Mills' Library, of which the detail is Greek, and Jacob Graves' Roman Corinthian "College Hall" of 1853. Neither, it will be seen, is incongruous with the plainness of Rutledge and De Saussure, or the pleasant domestic Georgian of the older of the professors' houses, and Columbia enjoys the rare distinction of a college yard a century of age, of which the total impression is homogeneous and not confused.

THE UNIVERSITY OF VIRGINIA (1819)

It was with true insight that Dr. Herbert Adams, the author of the monograph, "Thomas Jefferson and the University of Virginia," begins with Emerson's saying, to which he recurs in the course of his survey, "An institution is the lengthened shadow of one man." Disputable the saying may very often be. In fact, it is disputable as to the great majority of the institutions we are considering. The great majority of these institutions are products of the collective wisdom and foresight of the community, or of the collective missionary zeal of a denomination, as the case might be. The necessity or desirableness of their foundation was "in the air." But as to the University of Virginia the saying is quite indisputable. The University is the lengthened shadow of the man. One might imagine that Jefferson's zealous interest in an education not only "higher" in degree, but different in kind, from any that had been accessible in Virginia to his own youth would have taken the form of an attempt to enlarge the scope and deflect the aim of his own Alma Mater. In fact, he did make such an attempt, both as a member of the Virginia committee of 1776 for the revision of the laws, and as Governor of Virginia and ex-officio a member of the board of visitors of the college in 1779. In the latter capacity he succeeded in having divinity and the classics cut out of the curriculum, and modern languages, law and medicine put in. But while he was thus endeavoring to liberalize and modernize the old foundation, it is clear that at neither of these times, nor even in 1782, when his "Notes on Virginia" were finished, had the conception of a University which was to be realized in his old age really dawned upon him. His residence in France had much to do with modifying and enlarging his notions of education. What is of most importance to our special subject, it cultivated the interest he had always possessed in architecture, which he now studied seriously. It was from France that he sent home to Virginia the

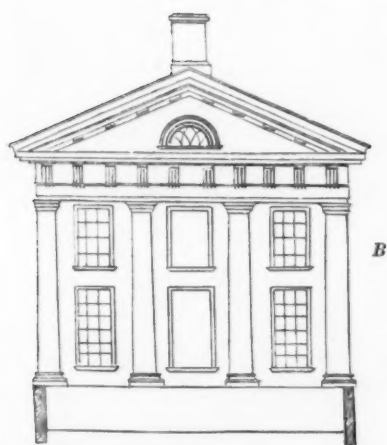
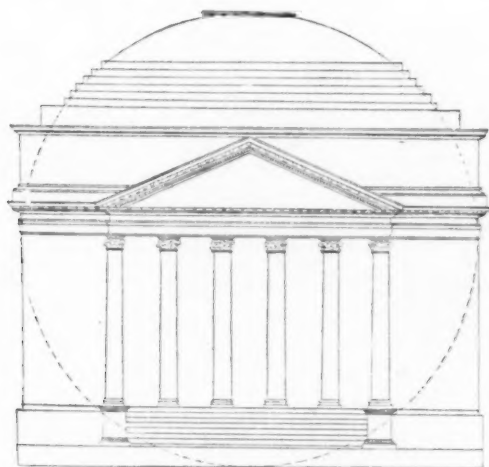
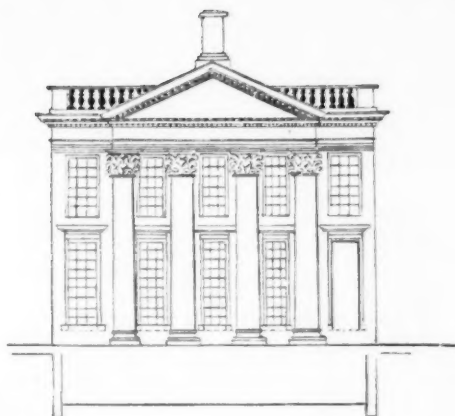
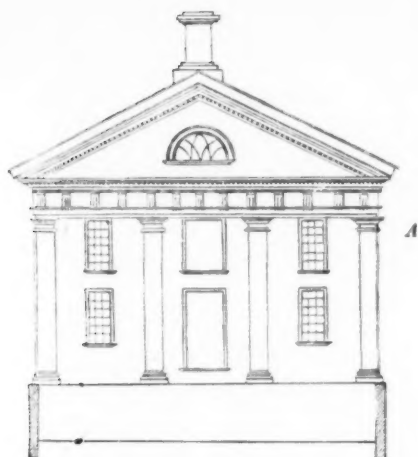
design which Clérissault had prepared in consultation with him for the Capitol at Richmond, and also a design for a State penitentiary for Virginia which was adopted with some modifications. Before there seemed to be any chance for the creation of a State University in Virginia, Georgia, North Carolina and South Carolina had all established such institutions, and Jefferson himself had been Secretary of State and President of the United States. In this latter capacity he had considerably aggrieved the actual architect of the Capitol, Latrobe, by occasionally overruling him on points which the architect regarded as purely professional, although Latrobe adds to his complaint, "the honor which the friendship of the great man has done me obliterates all feeling of dissatisfaction on account of those errors of a vitiated taste and an imperfect attention to the practical effect of his architectural projects." At any rate, during the thirty-five years that elapsed between Jefferson's service on the board of visitors to William and Mary and his appointment (in 1814) to the board of trustees of the Albemarle Academy, the notion of making the old college the nucleus of the State University had completely passed out of his mind. So early as 1807 his private secretary doubtless expressing his sentiments, had written to Cabell: "Instead of wasting your time in attempting to patch up a decaying institution, direct your efforts to a higher and more valuable object. Found a new one which shall be worthy of the first State in the Union." Seven years later, and just before his appointment as a trustee of the local academy, Jefferson himself wrote:

I have long had under contemplation, and been collecting materials for, the plan of an university in Virginia which should comprehend all the sciences useful to us and none others. * * * This would probably absorb the functions of William and Mary College, and transfer them to a healthier and more central position; perhaps to the neighborhood of this place. The long and lingering decline of William and Mary, the death of its last president, its location and climate, force on us the wish for a new institution more convenient to our country generally and better adapted to the present state of science.



REPRODUCTIONS OF JEFFERSON'S ORIGINAL DRAWINGS FOR THE UNIVERSITY OF VIRGINIA.

Note—Jefferson's drawings for the pavilions of the University were all copied from his copy of Palladio. This was a copy of "the third edition, corrected," with notes and remarks of Inigo Jones; now first taken from his original manuscript in Worcester College, Oxford, published



REPRODUCTIONS OF JEFFERSON'S ORIGINAL DRAWINGS FOR THE UNIVERSITY OF VIRGINIA.

in two volumes in London, 1742. The originals, which were reduced and reproduced for the University may easily be identified by the interested reader. They include, besides the Pantheon, the theatre of Marcellus, the baths of Diocletian, the baths of Caracalla and the temple of Fortuna Virilis.

From that time until his death Jefferson, "the onlie begetter" of the University of Virginia, seems to have had his own undisputed way about it, excepting for the indisposition of the legislature to appropriate timely and sufficient funds. He laid out the curriculum, he chose the professors, he designed and even superintended the buildings. To

picion of "Deism," and having chosen an Unitarian president. But they were invited all the same, though neither accepted. Ticknor, though a Dartmouth man, preferred a professorship in his own "Boston College," and Bowditch preferred not to be a professor at all, and declined invitations from Harvard and West Point as well as from Vir-



PANORAMA—UNIVERSITY

be sure one hears of sectarian and factional opposition. There was objection to inviting Ticknor to profess languages, and Bowditch to profess mathematics, from bodies which insisted that those experts were Unitarians, and that those branches of learning ought to be inculcated in a Trinitarian manner or not at all, Jefferson himself being under sus-

ginia. Ticknor, however, as we shall see, had sufficient interest in the project to make two visits to Charlottesville. Under the careful and diplomatic management of Jefferson, Albemarle Academy was successively enlarged, first, within two years of his appearance on the Board of Trustees, to "Central College," and finally, in 1819, to "The Uni-

versity of Virginia." During the last decade of his life Jefferson had in full measure "that which should accompany old age" in the pleasure of harmless and useful occupation. He would in any case have had his own hobby in the completion of Monticello, which he had begun in his youth, fifty years before (1770) and of which the visiting

man" on the construction of the University, although he had by no means arrived then at the professional eminence which was given to him by the Bunker Hill Monument, the Washington Monuments in Baltimore, Richmond and Washington, and the departmental buildings at Washington. Whatever his service may have been to the University,



OF VIRGINIA, CHARLOTTESVILLE, VA.

French Duc said that Mr. Jefferson was the only American who had paid any attention to the fine arts in constructing his dwelling. Robert Mills rendered some assistance to Jefferson in the completion of Monticello, making, curiously, general drawings, the detailing of which Jefferson reserved to himself, and he may have been consulted as a "practical

it did not in the least compromise Jefferson's position as the sole responsible architect and the sole designer. The intellectual and the material superintendence of the University was at least ample occupation for a septuagenarian. He had set down in his "Notes on Virginia" that in 1781 "a workman could scarcely be found here capable of drawing an or-

der." Things were hardly better a generation later, but in the interval he had himself acquired this art. His own autograph sketches of the pavilions of the University were not publicly known until Dr. Adams obtained them from Jefferson's descendants and published them in his monograph, "Thomas Jefferson and the University of Virginia," in 1888. On many accounts they are of the highest interest. The University, in the first place, was the first American institution of learning which had started with a distinct and comprehensive plan, educational and architectural. The architectural plan was admirable, as the experience of nearly a century has proved. Four parallel ranges of one-story buildings were to enclose three quadrangles. The central quadrangle, or, as it is locally known, the "Lawn," 600 by 200 feet, is bordered on the two long sides with a continuous row of one-storied buildings for the occupation of the students, having a covered way in front, like the "Rows" of Chester, but the range rises at intervals into the two-storied pavilions, five on each side, which contain both the private apartments of the professors and their several lecture rooms. The front of each of these pavilions is an "example" of classic architecture, either Roman or Palladian. Jefferson was pretty clearly familiar with the work of Stuart and Revett. As early as 1785, when he was negotiating in Paris the design of the Capitol of Virginia he writes home that it is "the model of the Temple of Erechtheus at Athens, of Baalbec, and of the Maison Carree at Nismes, the most perfect examples of cubic architecture as the Pantheon is of the spherical." And the Erechtheum was unknown until the publication of "The Antiquities of Athens." In the chief building of the University, the Library which stops the Lawn at one end, he endeavored to combine the beauties of the "cubic" and the "spherical" by reproducing the Pantheon, reduced to one-third the diameter of the original, for the inner frontage of the Lawn, and adjoining to it for the outer frontage on the street again the temple at Nismes, which had been the

specific prototype reproduced for Richmond, reproducing at Charlottesville even the projection of three intercolumniations of the original, and reproducing the Corinthian order which in the earlier building he had had changed to Ionic "on account of the expense." That the classic orders of the pavilions and the library could have been so well carried out in this country, at that time, and at that cost, remains a marvelous tribute to Jefferson's enthusiasm as well as to his practicality. In 1815 Latrobe had imported from Italy the twenty-four Corinthian capitals for rebuilding the House of Representatives. Two years later, Jefferson prevailed upon the Board of Visitors to import two Italian carvers, who experimented unsuccessfully with the native stone, and seventeen capitals of Italian marble were imported, at a total cost of \$2,000. There are, in fact, no shams in the building of the University, if we except the wooden entablatures. It was perhaps fortunate that its construction preceded, though it only just preceded, the advent of the Greek Revival. For the Greek revivalists were so impressed with the necessity of preserving stateliness and dignity that they covered their public buildings, when they could not afford marble or other stone that could be shown, with the same ignoble smear of stucco which is now fashionable in domestic building, whether the actual construction behind it be of wood, of brickwork, or of hollow tile. We have just been looking at an exemplification of this practice in the University of North Carolina, in the factitious monumentality imparted by Alexander J. Davis to the old brick dormitories. But the Georgian degeneration of the Palladian version of Roman architecture had held sway so long that it had become quite possible to treat it in a homely and vernacular fashion and frankly to show brickwork as the staple material of buildings of which the decorative features were of stone or of an imitation thereof in wood. There is some imitation of stone in the woodwork of the University of Virginia, but the body of the building is in avowed brick. Only the shafts of the columns of

which the capitals and bases are of stone are of brick unavowed and stuccoed. Excellent brick it is, burned on or near the site, as the brickwork of Monticello is also documentarily known to be. The bricks seem to be quite the same in the University and in the villa, considerably larger, notably considerably thicker, than the size and shape now current, and of a deep rich red in color. Similarly, a great solecism in a strict classic would be such a feature as the glazed half-moon which occupies the

ly of the Greek Revival, but is very injurious to monumental dignity, and, indeed, to the effect of the order thus infringed. In the pavilions of the University one cannot help noting how much better is the effect when the order is confined to the upper story and sustained on the arched wall of the lower. Jefferson's notion of "an academical village" (the phrase is his), which should embrace reproductions of the acknowledged masterpieces of ancient architecture, is architecturally vindicated by the



DORMITORIES—UNIVERSITY OF VIRGINIA.

center of the gable in the gabled pavilions here, as also in the Capitol at Richmond, and serves the purpose of lighting and airing the garret, while to this domesticated classic it does not appear at all foreign. One feature ungenial to the architecture one must admit there is in the gallery of the second story when it cuts the order extending through both stories, and in some cases cuts it very awkwardly. It is a common enough feature in the domestic architecture of the colonial period, and equal-

appearance of the "Lawn" today, as it has been practically vindicated by the experience of nearly a century. Here is his own statement of his project:

I should strongly recommend, instead of one immense building, to have a small one for every professorship, arranged at proper distances around a square, to admit of extension, connected by a piazza, so that they may go dry from one to another. This village form is preferable to a great building for many reasons, particularly on account of fire, health, economy, peace and quiet. * * * Should the idea be approved by the board, more may be said hereafter on the opportunity these small buildings will afford in exhibiting models in architecture

of the purest forms of antiquity, furnishing to the student examples of the precepts he will be taught in that art.

It is remarkable and characteristic of Jefferson's intellect how, as may be traced in Dr. Adams' monograph, he insisted upon realizing to himself every one of the proposed features of his University in its pedagogical as well as in

efficiency, the abolition of the class system, and the germ of the elective system, not until long after his time. It is a pity that his architectural ideas should not equally have commended themselves, most of all his germinal architectural idea of architectural unity. The University was indeed admired as soon as it was completed. George Tick-



PANORAMA OF SOUTH END OF

its architectural aspects, and how the two aspects, the outward and visible form and the inward and spiritual grace of his university, presented themselves to him together and kept pace with one another. Some of his educational ideas are said to have commended themselves, through George Ticknor, to the Harvard of his time; some, such as the prescription of progress according to pro-

nor, who had visited Jefferson at Monticello in 1816, visited him again in 1824, when the University was practically complete as to its building and wrote of it to Prescott:

It has cost \$250,000 and the perfect finish of every part of it, and the beautiful architecture of the whole show, I think, that it has not cost too much. * * * Of the details of the system I shall discourse much when I see you. It is more practical than I feared, but not so practical that I feel satisfied of its success. It is,

however, an experiment worth trying, to which I earnestly desire the happiest results; and they have, to begin it, a mass of buildings more beautiful than anything architectural in New England, and more appropriate to an university than can be found, perhaps, in the world.

And Ticknor had very thoroughly traveled Europe. That Jefferson's success was not emulated elsewhere was due, therefore, not to want of apprecia-

congruity, are themselves the triumphs of individuality, of the one individuality needful. The "institution is the lengthened shadow of one man." The one man was untiring and incessant in his devotion. He was superintendent as well as designer. It is traditional that he used to walk over the hill from Monticello to watch the progress of the build-



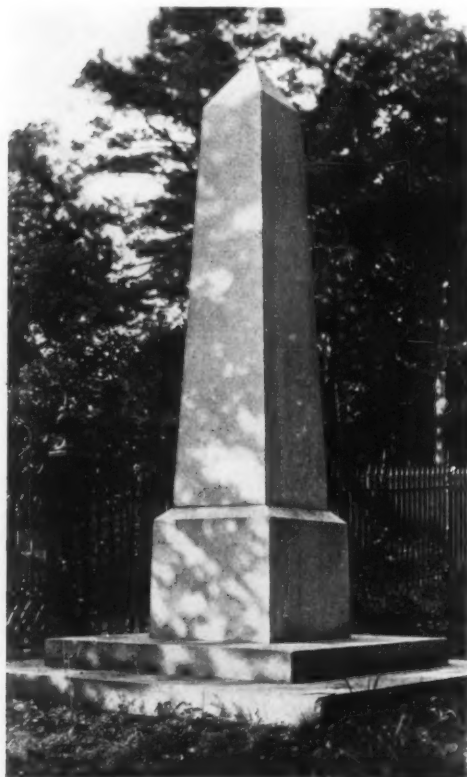
LAWN—UNIVERSITY OF VIRGINIA.

tion, but to the attachment of "donors" and architects elsewhere to their own individual notions and to their own passing fashions in architecture which they expected, as the architects of today, against all experience apparently continue to expect, to be exempted from the universal law. But it is worth noting that the success of the University, including its success in conformity and

ing, presumably through a spyglass, and if anything seemed to be going wrong, to mount his horse and ride down the mountain to look into the matter. And in his seventy-eighth year he wrote to John Adams, "Our University, four miles distant, gives me frequent exercise, and the oftener, as I direct its architecture."

The practical consequences of his su-

pervision are indicated in Ticknor's statement of the cost of the buildings. Whatever allowance we may make for the difference in the value of money now and ninety years ago, nobody can visit the University of Virginia and read Ticknor's statement that its cost was \$250,000 without feeling that it was astonishingly cheap. And nobody, after visiting the University, can ride up the mountain to Monticello, and come upon



TOMB STONE OF THOMAS JEFFERSON.

the simple shaft which a grateful nation has replaced the original monument to Jefferson, and read the inscription composed by its subject without feeling that the third of the "claims" it contains for him is not the least important of the three:

Here was buried Thomas Jefferson, author of the Declaration of American Independence, of the Statute of Virginia for Religious Freedom, and Father of the University of Virginia.

Jefferson was justified in his triumphant inquiry, when the work he had been allowed to complete stood at last completed: "Had we built a barn for a college and log huts for accommodations, should we ever have had the assurance to propose to an European professor of character to come to it?" If his architectural scheme was not imitated elsewhere for very many years, either in its own formal and classical style or in any other, it did at least impose itself upon his successors so far as to forbid any tampering with it. Of later architectural gifts to the institution, the chapel alone is distinctly out of the key, and the chapel is so far physically separated from the architecture of "the Lawn" that its architectural aloofness does not particularly matter. In adding the McCormick Observatory, on the other hand, the donor and his architect seem to have been moved by a desire to propitiate the manes of the founder. Architecturally it seems safe to say that that structure would have met with the approbation of Jefferson. Still more exactly would the latest addition to the University, the only addition to the architecture of "the Lawn." Wonderfully much as Jefferson did with the money at his disposal, he could not make his constructions fireproof. Indeed it would have been very difficult to make them so at the time of their erection, if he had been unlimited in money even the most important of all, perhaps most of all the most important of all, the diminished reproduction of that "most perfect example of the spherical" which housed the library. After three-quarters of the century the Rotunda succumbed, in 1895, to the fate its construction had all along invited. Alumnal piety was invoked for the restoration, and successfully invoked to the extent of \$250,000, curiously the exact cost of all Jefferson's architecture, according to Ticknor. The choice of the authorities fell upon Messrs. McKim, Mead & White to restore and extend the original architecture, and the restoration and extension came under the immediate direction of the late Stanford White. The Rotunda was "restored," not to its original state,

but to the fulfillment of Jefferson's original intention, by the omission of the intermediate floor, and the opening of the interior into one undivided and impressive apartment, executed in entirely fire-proof materials. The extension consisted in the erection, at the South end of the Lawn, of a counterpart of the Rotunda at the North and in the architecturally united and unified Physical and Mechanical Laboratories. The style and the scale of Jefferson's work are preserved; the material is bettered. Shafts and entablatures, as well as bases and capitals, are of genuine hewn stone, though the interior construction is not, as in the Library, completely fireproof. Making allowance for these betterments, and making allowance also for the decline in the value of money between 1820 and 1825, one's wonder not only remains, but grows after the comparison, that Jefferson should have been able to do so much with so little.

Another notable addition to the architecture of the University, though it is outside the grounds thereof, is the building of the Washington Literary Society. Though it bears date 1869, it might perfectly pass for a century older, and is, in fact, a very tasteful and discreet essay in Colonial.

One cannot pass without taking some notice of one detail of Jefferson's work to which the visitor to Charlottesville is compelled to pay attention, and which,

alone of all the architectural details, it seems may fairly be called a caprice. This is the translation of the "Virginia rail fence" into terms of brickwork. The rail fence is not to be commended upon the ground of economy of material, though doubtless the easiest and readiest way to secure the stability of the rails which compose it. But the serpentine arrangement of the brickwork is commended precisely upon that ground, as enabling a wall half a brick thick to stand where it would otherwise fall. Doubtless the serpentine wall has stood all this time, and would doubtless have fallen had it been straight. But if what Dr. Johnson would have called the anfractuosités of the worm fence were pulled out into what he would have called rectilinearity, it seems that very little, if any, more brick, and very much less bricklaying, would have been needed for a bonded wall a brick's length thick, to say nothing of the waste of ground, which in this case may have been a negligible quantity. While the effect of the curvilinearity is picturesque and amusing enough, it is by no means the effect that goes with the formal and regular architecture of the University. And while the general architectural scheme, even if not the general architectural style of the University, may safely be commended for imitation as exemplary, it is not to be expected that anybody will be moved to imitate this feature.



JEFFERSON'S FOUR-INCH BRICK FENCE.

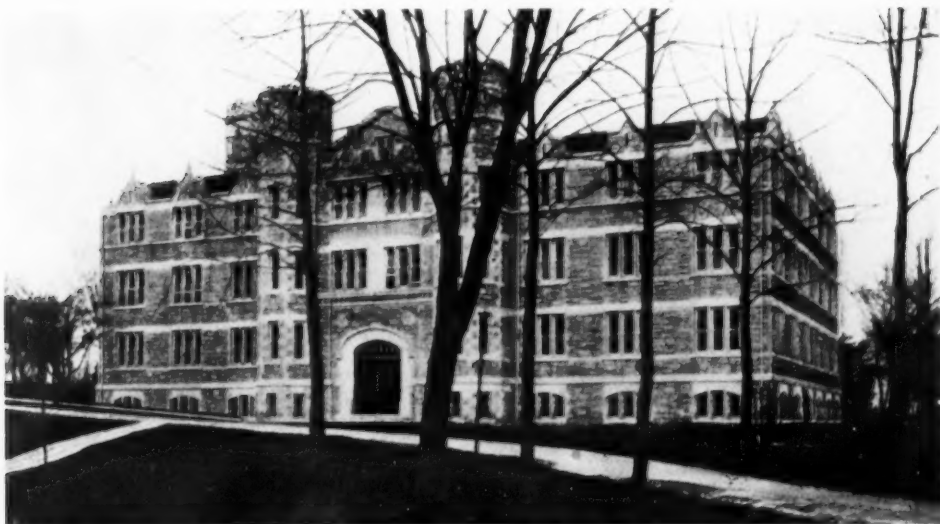
POST BELLUM COLLEGES

The necessary slowness of the recovery of the South after the ravages of the Civil War, necessarily felt most severely in the section which was the theatre of that war, was felt in no department more than in education. As in the colonial times before the Revolutionary war, so in the period of reconstruction after the Civil War, communities could not provide even elementary education until the supply of their physical needs has been insured, nor higher education until there was a considerable surplus. The recent accessions to the architecture of the old and more famous Southern colleges have been, perhaps, sufficiently noted. Only now, half a century after the beginning of the war, are institutions of learning coming to be projected in the South on the scale of those which during this period have been not only projected, but executed in the West. There is a projected University of Texas in the hands of Mr. Cass Gilbert, and the Rice Institution, of the same State, in those of Messrs. Cram, Goodhue & Ferguson, has, by the appreciation in the value of the estate left to found it, rather unexpectedly taken on what may fairly be called university proportions. In many cases, especially of institutions founded just after the war, appeals have been successfully taken to the sectarian zeal or general interest in education of Northern capitalists. The title and date of Vanderbilt University at Nashville (1872) sufficiently indicate that that has been the case with that organ of the "Methodist Church South." And the date is further indicated by the character of the architecture. The early seventies were not a lucky period, architecturally, for the foundation of a new institution. One might reasonably apprehend from the average practitioner of the period a rather crude and unstudied application of "Victorian Gothic." It must be said of the principal buildings of Vanderbilt, of Furman Hall and Kissam Hall that they are at least as good as the run of Northern college buildings their contemporaries

and that, while the design of them might doubtless be refined to advantage, they have the respectability which comes from that straightforward fulfillment of purpose which can hardly fail to express itself, unless it be interfered with, as here it is not, by an insistence upon "lugging in" preconceived and irrelevant architectural forms. The nearly contemporary chapel of another Tennessean denominational institution, the Protestant Episcopal Theological School at Sewanee, retains the straightforwardness while adding the refinement. And the recent accessions to the architecture of the Presbyterian Maryville College near Knoxville, an institution founded so long ago as 1819, really amount to a new "architectural plant." The modest and decorous Georgian of the new dormitory would be notable anywhere in the country, but is particularly notable in the Southwest.

Tulane University at New Orleans is another institution of ancient foundation as our antiquity in these matters goes, going back more than two generations (1834) of which the architectural notability is very recent, dating, indeed, only from the foundation in 1887 of the Newcomb Art School, or, eight years later, from the erection of the art building. Nobody will dispute either that an art school ought to be artistic, or that the buildings of this art school, including the chapel and the "Pottery" fulfill that requirement. The architecture shows a graceful deference to the genius loci, and continues the best tradition of old New Orleans, that "quaint old France lingering by the shore of the Mississippi," as Thackeray described it.

Florida has been rather singularly backward in the matter of colleges. It is odd to read that Rollins College, which looks and is so brand new, having been founded in 1885, and begun its architectural development considerably later, is yet "the oldest institution of higher education in the State." Architecturally it will be generally agreed that it did not suffer by delaying to be born.



VANDERBILT UNIVERSITY AT NASHVILLE, TENN.

The delay enabled it to get for its development the rational and comprehensive plan from the want of which almost all the older institutions have suffered. It

has adopted also a rational type for its architecture, the type of the Spanish missions, which is as appropriate to a Floridian institution on climatic as on



DORMITORY NO. 3—MARYVILLE COLLEGE.

Maryville, Tenn.

King & Walker, Architects.



CHASE HALL DORMITORY—ROLLINS COLLEGE.

Winter Park, La.

Whitfield & King, Architects.



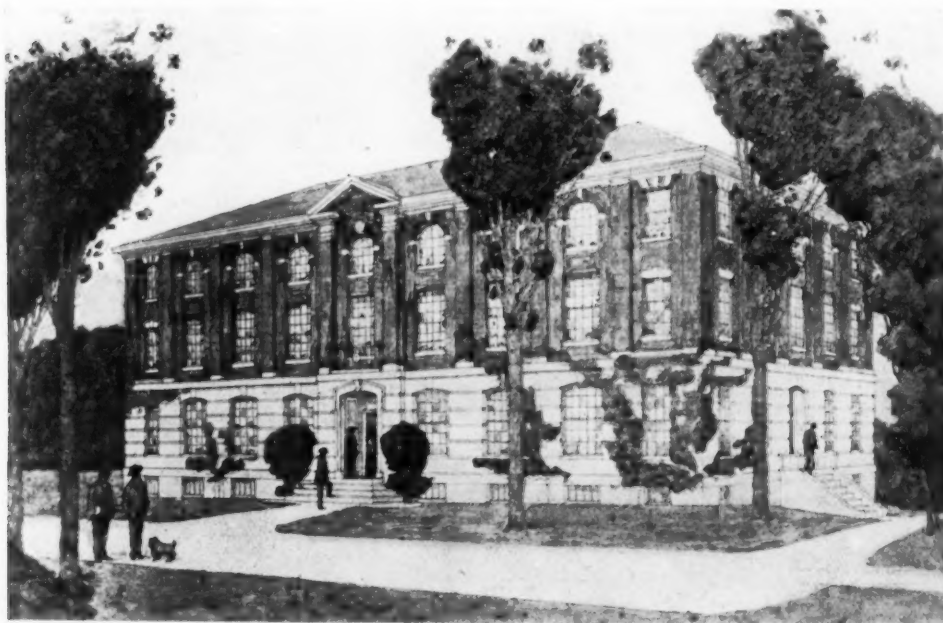
LIBRARY AND ADMINISTRATION BUILDING—ROLLINS COLLEGE.

Winter Park, La.

Whitfield & King, Architects.

historical grounds. The most pretentious and costly of the buildings thus far erected, the Hall of Arts, hardly belongs to the type, though it conforms well enough to it. Apparently the motive is that of the Villa Medici, which Mr. McKim employed with so much success in Bowdoin, though here, to be sure, treated with so much liberty as hardly to suggest its origin. In any case, it belongs to the place and the conditions, and so do such of the other buildings as are thus far in being, such as "Car-

to impart. "Bread and butter studies" found no place in their curricula, unless the student intended to earn his living by law, medicine or theology, in which cases only the professional schools were not beneath the dignity of the University. All other technical schools were. Such an institution as the "Georgia School of Technology" would have been altogether foreign to the conceptions of the fathers and grandfathers of its founders. It is distinctly a product of the New South. As the photograph of



RECITATION HALL—ATLANTA BAPTIST COLLEGE.

Atlanta, Ga.

King & Walker, Architects.

negie Hall," the Library and Administration building, such as the dormitory, "Chase Hall," with their long and low and level lines, their smooth expanses, conceivably of adobe, their low roofs and umbrageous eaves, finding their proper frame and setting in the expanses of those iridescent waters and that flat and sandy shore.

"Efficiency," in our modern sense, was by no means the object of the founders of the old fashioned Southern colleges. "The education of a gentleman" was what they primarily designed

the Electrical Building shows, this education of efficiency is housed in an architecture of efficiency, an architecture very nearly restricted to the practically indispensable, and with at least no sacrifice anywhere of the practical requirements of abundant light and air to architectural effectiveness, or "efficiency." Rather the modern workshop than the old fashioned college, as you perceive, but making its own architectural effect notwithstanding.

Still more alien to the notions of the old fashioned Southerner than a techni-



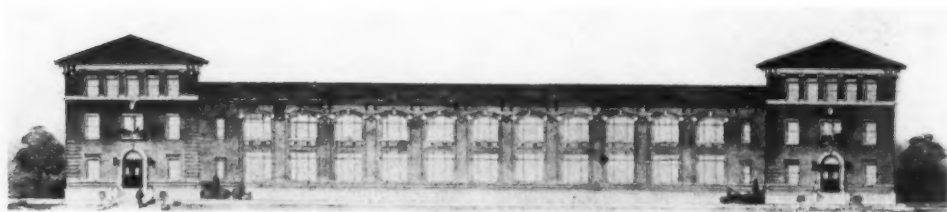
ALL SAINTS COLLEGE.

Vicksburg, Miss.

De Buys, Churchill & Labouisse, Architects.

cal school would have been an institution for the "higher" or indeed any education of the negroes. The negro school would have seemed anomalous; the negro "college" would have been infuriating. It is true that in this department of education, more than in any other,

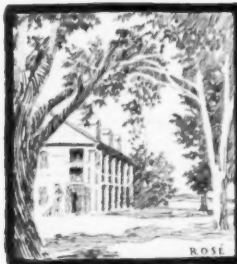
appeals have been taken to Northern munificence. But such an institution as the "Atlanta Baptist College" has the marks of an indigenous and home grown product; and it will be agreed that it is housed in a dignified and altogether seemly fashion.



ENGINEERING SHOP BUILDING—GEORGIA SCHOOL OF TECHNOLOGY.

Atlanta, Ga.

King & Walker, Architects.



Old New Orleans

*The Picturesque Buildings of the
French and Spanish Regime*

By Aymar Embury II, Photos by the Author



ONE SEES CONSTANTLY in the newspapers and in the magazines the statement that Americans make their money in the United States and spend it in Europe; and one or two of them have even adopted as a sort of war cry, "See America first." Now, while it is true that we have in America scenery unrivalled elsewhere in the world, one thing we have not, and that is the indescribable charm of buildings, villages and cities almost wholly built in the past age, of lovely and picturesque architecture, and filled with the sentiment of historic associations. Our cities of colonial times, had they remained untouched, would have been shrines for the architect, to which pilgrimages would have been duly made; but all that is left of the quaint and oftentimes beautiful architecture of the days of the colonists and early nation are a few scattered relics in each of the larger cities. When one has seen the City Hall in New York, Independence Hall in Philadelphia, the State House in Boston and a few—a very few—churches in these cities, there is nothing from the colonial period left unvisited. In some of the little eddies and backwaters of the earlier civilization there remain towns as yet more or less untouched; Stonington is almost completely a survival of the colonial period. Charlottesville in Virginia has beside the wonderful university a number of other interesting buildings; and in Annapolis I think are the finest remaining examples of pre-Revolutionary residences, and a very delightful old State House. But of all the large cities there is only one which in any great measure is a survival of the early period. New Orleans is that one. Whether it will long

continue so to be is difficult to tell, as at the present time it is in a state of transition, and presents in some ways very sharp contrasts.

It is only within the past five years that a comprehensive sewage system has been installed; many of the streets are still paved with the granite blocks brought over as ballast by the Spanish ships, blocks eighteen inches square on top and perhaps two feet deep in the street. Everywhere one goes throughout the city one sees the water tanks, due to a lack of municipal water supply, and in many cases still in use. Electric lights and even gas in the houses, though common, are not yet universal, and certain portions of the city are still built up in the main of one-story houses. One's first impression of New Orleans is curious. About a dozen tall, modern buildings, ranging from twelve to fourteen stories in height, are dotted around the business section, and between and around these are the old brick commercial buildings of fifty years ago, facing on narrow business streets with infinitesimal sidewalks and overhead trolleys. The main artery of traffic is Canal Street, and the main business section at the present time lies in a few blocks square to the north of Canal Street and near the river. The old quarter lies to the south, and the fact that New Orleans is at present interesting to the architects has arisen from the development of the business district, not in its former position, but in a new one.

As probably every one knows, the city for the most part lies below the level of the river, and the foundations of the houses are on a bed of black river mud. Cellars were in the old days



THE COMMON TYPE OF ONE STORY HOUSE.

impossible, and in all the better class of residences the first story was devoted to the service parts or used as a cellar. Lake Pontchartrain is, for a reason which I have never been able to understand, below the level of the river and also slightly below the level of the city; so that in several places drainage

canals or "bayous" run through the city to within a few blocks of the river, emptying into Lake Pontchartrain. These bayous were originally, and to some extent still are, means of entrance into the city for the small boats of the lakes and waterways of the surrounding back country, by means of which the



CHARTRES STREET—"VIEUX CARRE," NEW ORLEANS, LA.



CORNER OF BIENVILLE AND DAUPHINE STREETS.
NEW ORLEANS, LOUISIANA.



A WAREHOUSE.

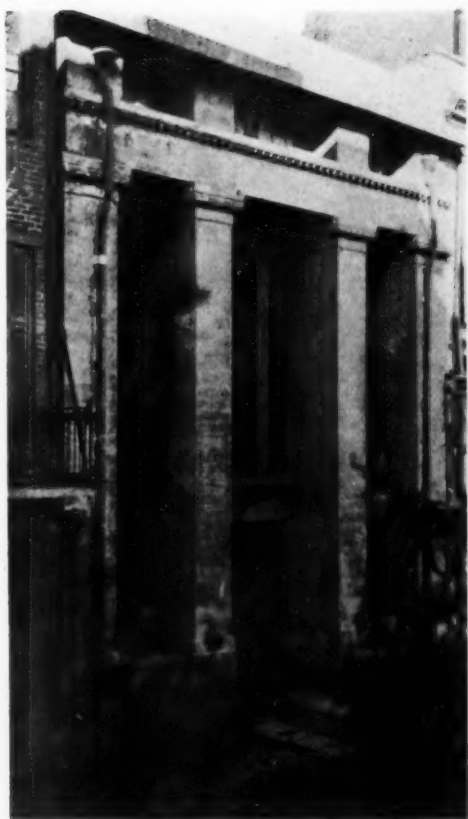
farmers and planters brought their produce, and the fishermen their oysters and fish to the markets.

The most curious feature the city possesses is its absolute lack of suburbs. About the only country places to which a New Orleans man ever thinks of commuting are the two or three small Sum-

mer resorts on the gulf. But the whole northern side of the city is divided into a very attractive residential section with small lawns around the houses and broad streets with trees sometimes on the borders and sometimes in parking along their centers. The whole tone of the city is widely different from that to



A TYPICAL COURTYARD.

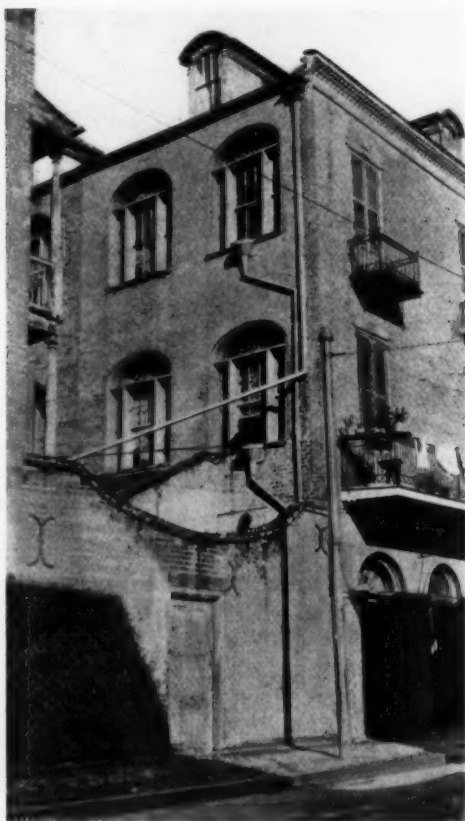


THE SPANISH ARSENAL.

which we are accustomed in the North; and this is strikingly reflected by the names of the streets themselves, one section being named for the nine Muses: Melpomene, Erato, Thalia, Euphrosyne, etc., while in the French quarter we find the streets named for the various provinces of France: Burgundy, Dauphine, Bourbon, Royal, Chartres, etc., and one long street, which I used to like to walk on solely to read its name on the signs, rejoices in the cognomen of Tchoupitoulas. This street preserves its proud title through many windings to the Custom House, where it abruptly becomes Peters Street.

In the old French quarter which is comparatively small, perhaps only a dozen blocks each way, there is very little of new work, and almost all of the old is very interesting. Along the streets

parallel to the river: Chartres, Dauphine, Burgundy, etc., the buildings are of considerable height, running as a rule about three or four stories; but along the cross streets: Bienville, Toulouse, Conti, etc., many of them are of one story only, and recall to some extent the flat-roofed Dutch farmhouses around New York. Such a house is shown in the second illustration, and this, as well as a large proportion of the buildings in New Orleans, was built of stucco over brick. Perhaps this use of stucco is the dominant note of the old town; nor is it the white or gray stucco to which we are accustomed in the North, but is of all varieties of faded reds and greens. It was composed of poor materials, constantly falling off and being patched up, and as the customs of the country seem to prohibit



A COURTYARD ENTRANCE.



EXAMPLE OF IRON WORK.

tinting an entire building over again for the sake of a few dozen patches, so a single building will have upon it every variety of color of the most exquisite faded tints imaginable, from orange to salmon or vermillion. All moldings and cornices and the pilasters were also formed of stucco, and an excellent ex-

ample of the delicate and delightful forms employed is shown in the third illustration which was, as I remember it, on the corner of Bienville and Dauphine Streets. This photograph also shows two of the other characteristics of New Orleans very well: the delightful iron-work of the balconies, sup-



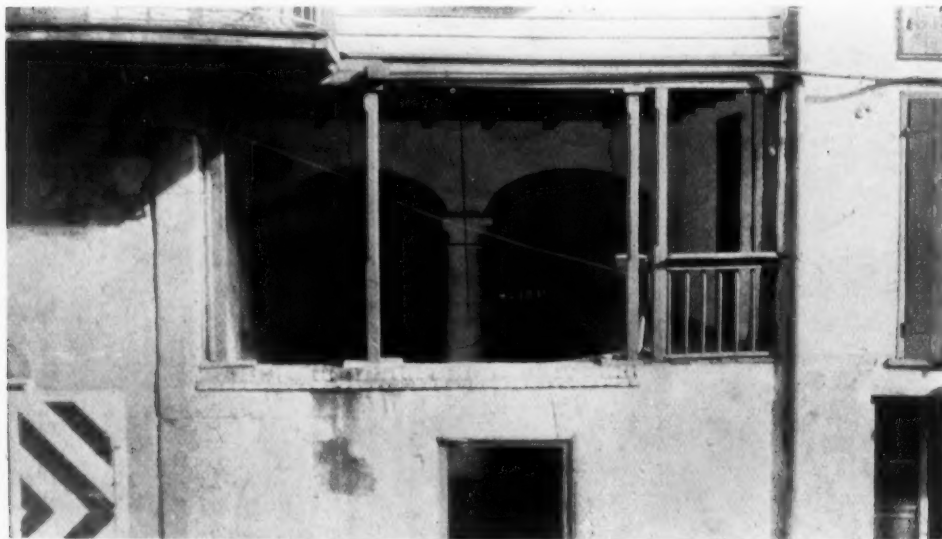
A COURTYARD ENTRANCE.

ported by light iron brackets, and the tremendous scale of the block pavement, which, as before said, was not three or four inches thick as one would expect it to be, but from eighteen to twenty-four inches. Another good stucco building is the warehouse in the fourth illustration, which is remarkable for a very sensitive wall treatment and an excellent cornice and coping wall above, also executed in stucco.

Nor were these old houses, as a rule, set in continuous rows: little spaces are constantly occurring between them, giving access to the interior courtyards;

ninth and seventh illustrations are shown two typical ones, where the wall coping is of brick and formed in curved lines instead of the customary straight ones. The seventh illustration also shows the excellent manner in which the rear elevations of a good many of the houses were treated; their architects were not content to design a façade alone.

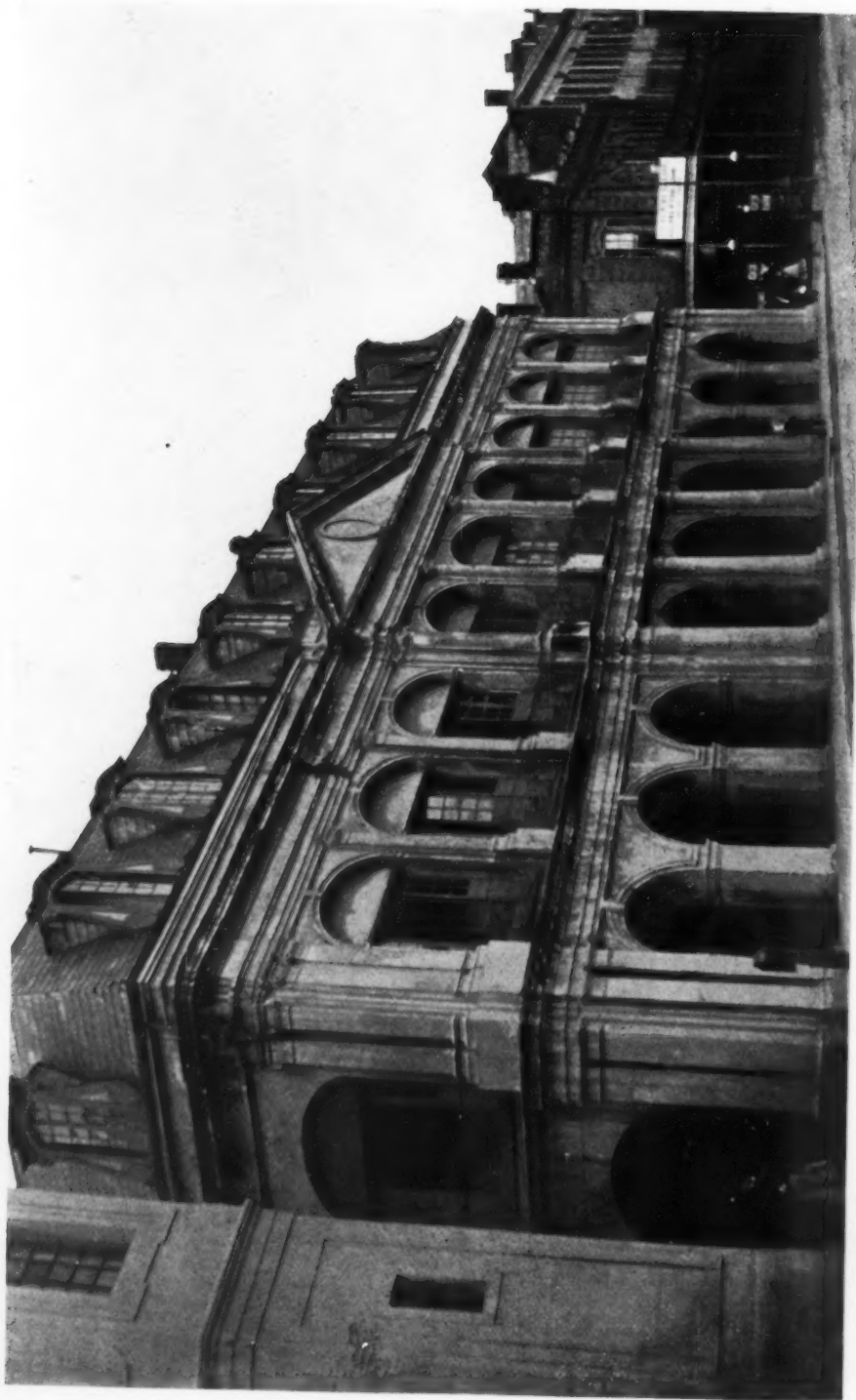
Sometimes these courts were roofed over and left open at the side for one or two stories of the building, although enclosed at the top; and the naive way in which this was done by people of great natural ability in design has re-



THE COURT OF THE "ABSINTHE HOUSE."

and these courtyards are often very beautiful indeed, filled with flowering shrubs and palms, looked out upon by tiers of wooden galleries and sometimes with fountains playing in them. An interesting feature of these courtyards is that the houses facing them were built with some regard to their appearance as seen from the rear; brick arches not infrequently formed the support of the second gallery, while the windows, looking out, were often long casements filled with leaded glass with fanlights above them. The entrances to these courts are often of the greatest interest, and in the

sulted in some of the most charming small bits of detail in New Orleans. An example is shown in the tenth illustration; that of the so-called "Absinthe House," in which the first absinthe made in the United States is reported to have been sold. The illustration was a very hard one to get, and here does not show the street entrance down to the ground, but only the upper part of the doorway and the method of roofing over the court within, part of it being supported on stucco arches over stucco columns. The rough beamwork of the ceiling runs directly into the wall, and across the



THE "CABILDO," JACKSON SQUARE,
NEW ORLEANS,
LOUISIANA.

right-hand side of the back, unfortunately hidden by the shadows in the photograph, is a wooden balcony, the whole resulting in a most delightful composition.

Of the public buildings by far the most interesting is the old Spanish "Cabildo," or Municipal Building, whose interest is as strong architecturally as it is archæologically. In the first story is an arcade, with the arches supported by piers, while the second story is an

required in mouldings executed in stucco, made much flatter and with, as a rule, fewer and simpler mouldings. The iron-work across the second story is, as is all the iron-work in New Orleans, of great beauty, although the photographs shown are not sufficiently large to express it.

The Arsenal is a most interesting departure from the customary arsenal type, the façade being simply four Greek pilasters of great depth of re-



THE SOPHIE NEWCOMB COLLEGE.

enclosed arcade with pilasters between the arches. The center is marked by a two-story order, Doric below and Ionic above, with a pediment; and the semi-mansard roof has large dormer windows in it, whose design is not commensurate with that of the rest of the building, and which were, I believe, added somewhat later. The details of this building are of exquisite charm and, while they preserve in a general sort of way the classic relations, were, as necessity

veals, enclosing simple iron grilles; yet the effect of the whole is of much interest. The street on which the Arsenal faces is narrow in the extreme, so narrow, indeed, that to get this photograph I had to climb up on the balcony of the house shown in the sixth illustration, since a photograph made from either up or down the street would have all the iron-work completely hidden by the deep reveals. The lower portion of the house is interesting as showing the



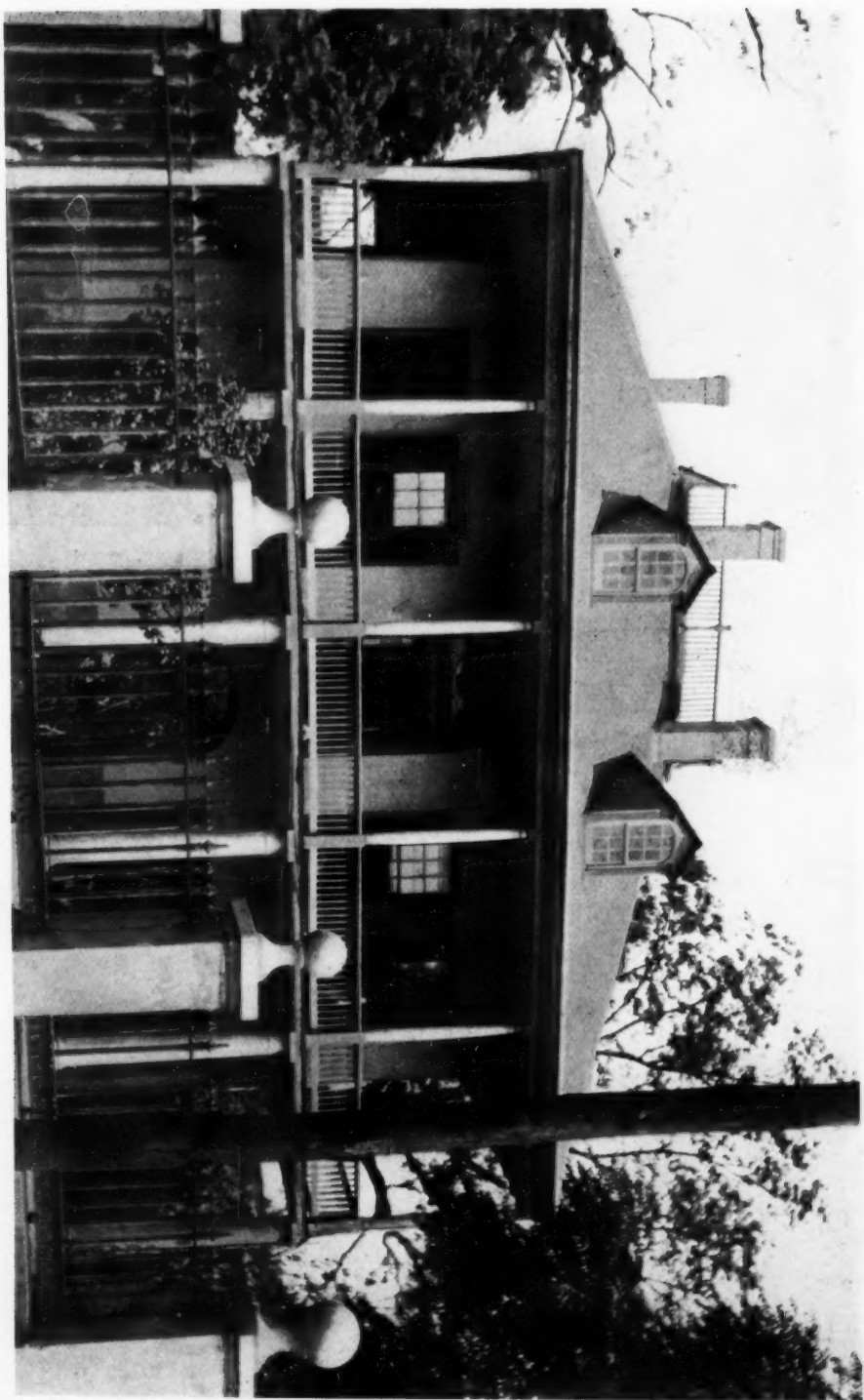
HOUSE ON BAYOU ST. JOHN.

old type residence, in which the main story was the first above the street, with the street story devoted entirely to servants and cut off by an iron grille. The main entrance to the house was up a staircase at the left, while the service entrance is through a corresponding opening at the right.

There remain in the middle of the old city a certain number of houses of the semi-country house type; one of these on St. Charles Street is shown in the last illustration. But the most beautiful and interesting of all the work in New Orleans are the entirely detached houses on its outskirts, most of them



HOUSE ON BAYOU ST. JOHN.



HOUSE ON BAYOU ST. JOHN.



DETAIL OF COLONNADE HOUSE ON
BAYOU ST. JOHN.

along the bayou St. John. The main building of the Sophie Newcomb Memorial College was at one time a plantation house, but the city has grown up around it. It is a simple, formal and mannered piece of Louis XVI. architecture, hardly to be surpassed in France itself; but the others were of a different type: square blocks of houses, of which the first stories were used for service only and all the living quarters, bedrooms, etc., on the second story. The attic had in many cases dormer windows, but dormer windows used for ventilation of storage spaces and not for rooms. Of these old houses there are three photographs shown in character substantially the same. The first story is surrounded on one or more sides with heavy stucco Pompeian columns, sometimes white, sometimes of gray grano-

lithic stucco. The second story has a wood gallery, and the roof extends to the front of this gallery. The entrance to the main portion of the house is often by a stair within the outer row of columns, and the second tier, supporting the roof, is a turned, wooden variant of Doric.

At first sight these buildings did not impress me entirely favorably. The difference between the heavy columns below and the light ones above is so great, and the entablature over the first order so thin, that I could not adjust myself to the proportion; but with familiarity I was enabled to some extent to forget the proportion one is trained to expect, and to appreciate the grace and charm of these most delightful buildings. Not very unlike in type of the dwellings along the bayou St. John are the barracks of



A NEW ORLEANS HOUSE OF THE
NORTHERN TYPE.



THE POST EXCHANGE—NEW ORLEANS BARRACKS.

the New Orleans garrison, two photographs of which are presented herewith; and their superiority over the usual type of government work is easily discernible.

The characteristics of New Orleans architecture are in the main a development from French precedent, as opposed

to the English precedent used in the North, a type of architecture quite at variance with that of other portions of the country—so widely different from it, indeed, that the building illustrated by the seventeenth photograph, resembles far more that old work we have left in Greenwich Village than that of New



COMPANY QUARTERS—NEW ORLEANS GARRISON.

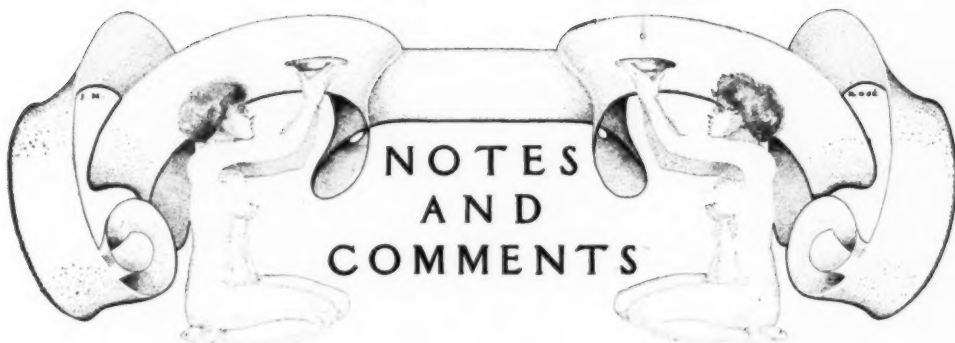
Orleans. It is as out of place here as would be a piece of Art Nouveau.

The most noteworthy features of all the old architecture of New Orleans are found in the great refinement and beautiful use of stucco, the exquisite character of the iron work, together with a

high quality of design. The ability of the builders of old to incorporate all these features in each and every one of their structures seems to have become a habit with them. We are indeed grateful to the masters of old New Orleans for their many excellent works.



OLD PLANTATION VILLA—ST. CHARLES STREET, NEW ORLEANS, LA.



THE CITY PLANNING CONFERENCE

The Third National Conference on City Planning was held in Philadelphia, May 15th to 17th. There could be no better evidence of the growth in America of the town planning movement than the advance which each of these conferences has shown over its predecessor. From the handful which gathered in Washington three years ago, the Conference has grown to a membership of several hundred. In Philadelphia this included a large delegation from Canada, many from the Pacific Coast, and three or four from England. At the same time the exhibition of city improvement plans and schemes as a simultaneous feature of the Conference, advanced, through the liberality of the city of Philadelphia and the efficiency of its local committee, to such proportions as to make it comparable only with the extraordinary exhibitions held last year in Berlin, Dusseldorf and London. It can be truthfully said, also, that the Philadelphia exhibition did not suffer even by these comparisons. It was far stronger, of course, than they had been in American exhibits. In fact, it afforded an extraordinarily complete review of all the town planning work undertaken in this country. And it was by no means weak in its foreign exhibits. Much of interest was shown from South America as well as from Europe. As to the plans for cities of the United States, no one could fail to be impressed by the number, the elaborateness and the wide geographical distribution of

these. The exhibition proved extremely popular. The corridors of the City Hall, in which it was hung, were crowded every day and evening. Yet the exhibition was to be viewed for a month. The only way in which the exhibition suffered by comparison with those held last year in Europe, was in the hanging. The gloomy corridors of the Philadelphia City Hall were naturally a much less effective setting than were the spacious rooms of the Royal Academy in London, or of the Palace of Art in Dusseldorf. But to a certain extent there was compensation for this in the fact that the plans were shown in the City Hall, and that the municipality had made the appropriation which rendered the exhibition possible. When one looked up at the huge City Hall, decked with flags from top to bottom, and even carrying a monster electric sign in honor of the city planners, one realized that town planning in America had arrived. More than that, it had officially arrived. It was no longer the hope simply of theorists. This impression was confirmed on entering the large room where the sessions were held and finding it, in extremely hot weather, crowded to the doors, with the mayors of Philadelphia, Pittsburgh, Milwaukee, Boston and many other cities, frequent and interesting speakers.

The program of the conference was very rich, both in papers and in social features. The admirable plan was adopted of devoting each of the seven sessions to a distinct phase or aspect of the many-sided subject, and then of putting on the program only one or two formal papers. It was thus possible to select as the writers of these papers the men

most competent to speak on their assigned topics, and to give to each one of them time enough to say something worth while, and yet leave time after their papers had been presented for an illuminating discussion. This discussion was directed to the extent that the first two or three speakers had been chosen in advance and given an opportunity to read the paper.

Many architects were present and architectural aspects of town planning naturally had a place on the program. At the first evening meeting the subject was the Location of Public Buildings. Ernest Flagg presented a paper on "The Proper Distribution of Public Buildings," and Frank Miles Day presented one on "The Location of Public Buildings in Parks and Other Public Open Spaces." These papers were discussed by Thomas Mawson, of the University of Liverpool, and by Mr. Olmsted, chairman of the Conference. Both papers were full of suggestion and interest, Mr. Flagg rather taking away the breath of the foreign delegates by his suggestion that within twenty-five years buildings would be constructed 2,000 feet high, and that public buildings were to be at least as tall as other structures. It is curious in this connection to note, what no one at the conference happened to point out, that some of the city plans most recently made in America, do contemplate as their most striking feature extremely tall municipal buildings. The plans of Rochester and Pittsburgh are examples of this. Another session considered "Buildings in Relation to Street and Site." The paper was written by Lawrence Veller, and the discussion was by Allen Pond of Chicago, E. A. Kent of Buffalo, Arnold W. Brunner of New York, and Thomas Mawson of England. The English delegates, especially Raymond Unwin, the Garden City architect, and Thomas Adams, the city planning expert of the Local Government, having charge of the new town planning act, spoke often and well, and undoubtedly their presence contributed to the discussions a breadth which they could hardly otherwise have had.

The social features included visits to two fine old types of Colonial mansions. One was the house erected by James Logan, secretary to William Penn, in 1727. It is now maintained, together with a delightful little old-fashioned garden, by the Colonial Dames. The other house, also maintained by Colonial Dames, was the historic Randolph Mansion in East Fairmount Park. The Conference closed with a banquet given by the mayor and City Club at the Bellevue-

Stratford. It was a brilliant affair, attended by four or five hundred persons, of whom half were ladies. The Secretary of the Interior acted as toastmaster, and the speakers included the German Ambassador, Raymond Unwin of England, and Mayor Reyburn of Philadelphia, to whose interest and enthusiasm much of the success of the Conference was due.

The Conference held only one brief business session, and at this no resolutions of special moment were passed, except one continuing the present Executive Committee for another year, with the request that a fourth conference be arranged by it for next spring. It appeared the unanimous wish of the delegates that the meetings should be considered as those of a real Conference, and not those of a Congress. Yet there was some evidence that the latter character would gradually develop. This was especially indicated by the admirable report presented by the Committee on Legislation, in which were presented, in tentative form, the drafts of various acts designed to promote or facilitate town planning. These will be considered in more detail at the next Conference.

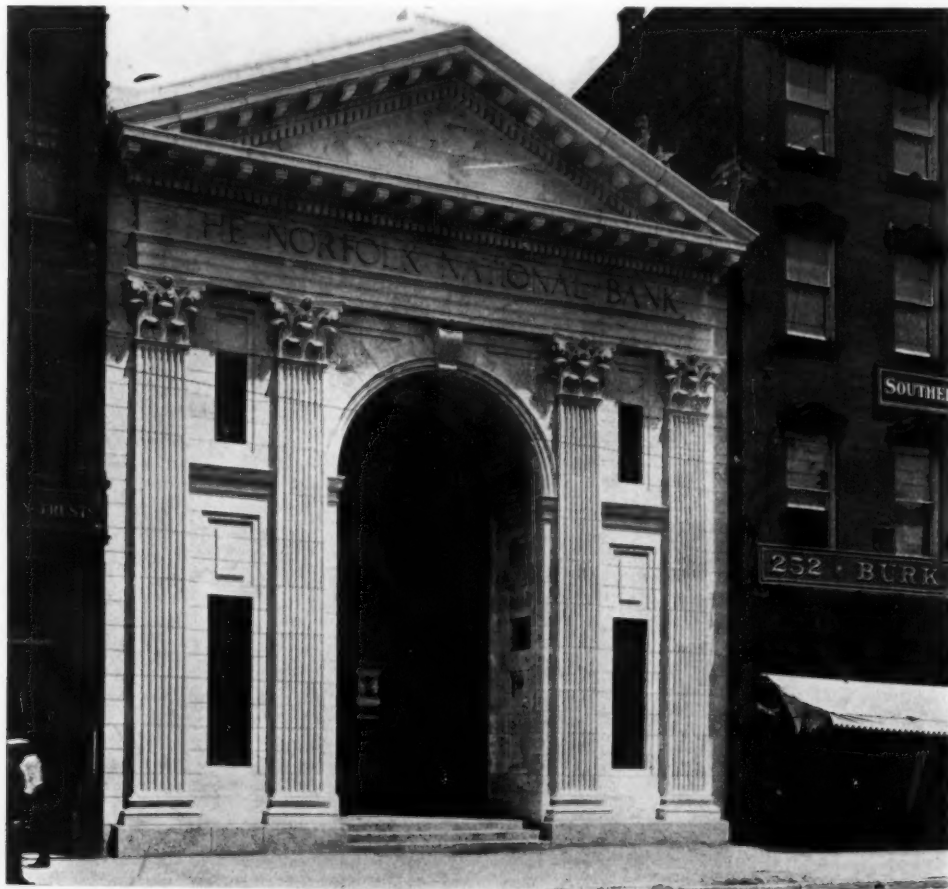
ART COMPETITION IN YONKERS

The Common Council of the city of Yonkers has appropriated \$10,000 for mural decorations in the Council Chamber of the new city hall. This is news which one receives with interest rather than with elation. It is supplemented, however, by the news that Mayor Lennon, acting under an old State law, has appointed three citizens, who are very well chosen for the purpose, to serve as an Art Commission in order that they may institute a public competition for the paintings. The Commission has sent out a program which is to constitute a contract between the city and the artist to whom the award is made and on behalf of the city the committee agrees to award the contract to one of the competitors within one month of the date of the reception of the drawings and to notify all competitors immediately of the award. The jury of award is to consist of the three members of the Commission and of two mural painters who are to be nominated by the President of the National Society of Mural Painters. It is encouraging to find a small city going so seriously about the work of painting the interior of one of its public buildings.

**WANTED,
A
MINISTER
OF ART**

Those who have labored zealously, but as yet without tangible result, for the establishment of a government department of the Fine Arts, may feel the encouragement of sympathetic comradeship in learning that a similar movement is afoot in England. Lord Lytton, Sir L. Alma Tadema, Leonard Stokes, Sir James Guthrie, and Sir George Frampton, R. A., are among those who have sent to the "Daily Mail" letters cordially commending the suggestion, made by Hamilton Fyfe. Lord Frampton makes the comment that the "Minister of Art need not be an artist. He could have an advisory board of artists, sculptors, architects, engineers and surveyors. We are

the first artistic nation in Europe," he continued. "We have the finest artists. Some of them stand alone in their ability to design beautiful houses. We have the men and the materials. All we want is some controlling hand such as a Minister of Art would furnish." Only last month Senator Newlands, that untiring champion in Congress of art in America, renewed in a dinner address at Philadelphia his plea for a Department of Fine Arts in the federal government, and was roundly applauded by four or five hundred hearers. The idea does not readily come down, and with the growing popular appreciation of art and the active interest being taken in same, it seems not unreasonable to think that in time it will triumph. Mr. Cannon bears his years gracefully, but they are piling up, while art never ages.



Norfolk, Va.

THE NORFOLK NATIONAL BANK.

Hoggson Bros., Designers.

KING GEORGE TAKES UP TOWN PLANNING

King George of England has taken up town planning—not with perfunctory royal smile and address, but practically, in the replanning of an estate. It has become possible, and necessary, to rebuild a large property situated in the metropolis, that belongs to the Duchy of Cornwall, and the King, acting for his eldest son until the latter attains his majority, has called upon Professor S. D. Adshead, of the School of Architecture in the University of Liverpool, to examine the property and advise him how best this estate of the Prince can be developed. The report has been submitted, and an official, authorized, statement, says in part:

"At the recent meeting of the Council of His Royal Highness, the Prince of Wales, at which His Majesty, the King, presided, a scheme for the rebuilding of the Duchy of Cornwall Estate at Kennington was under consideration. This scheme practically involves the entire reconstruction of the older property. The proposal is to build improved cottages and small seven and eight roomed houses of two stories over the greater portion of the estate. Apart from a small number of three-storied dwellings, consisting of tenements of two rooms with bathroom, for old tenants, and superior flats facing the oval Cricket Ground, the erection of block dwellings is not contemplated. His Majesty is anxious that a model up-to-date estate shall take the place of the old and worn out property as speedily as possible. The new scheme will be carried out in a progressive spirit, with due consideration for the interests of the present tenants."

The important feature of this statement, from the town planning point of view, is that instead of rebuilding in the ordinary way, house by house or, at best, street by street, the property is to be considered as a whole and in relation to its surroundings, and considered by a town planning expert. Instead of some model cottages and tenements, there is to be, as crown property, a model estate. This can not fail to be an impressive example to other titled landholders. The London "Morning Post," after remarking that it is not uncommon to find still an impression that town planning interest involves, or at least most often includes, various advanced ideas on diet and ethics, says: "The fact that Mr. Adshead, the distinguished expert who has been consulted for the Duchy of Cornwall, is also Professor of Town Planning in

Liverpool, will drive into the minds of the most obtuse and preoccupied of the public the knowledge that a new art, expressing a new ideal, has arisen. The architect is no longer to be considered as the servant of each private individual, but rather as master of the community in all that relates to the building of cities. Habit has inured the great masses of the town-bred people, in the mean houses and undistinguished streets that go acre after acre to form a great city. They have no better idea because they have no standard of comparison by which to condemn the present reality. The duty of leading in social reform has been strikingly enforced on landlords by this action of His Majesty." The estate comprises about seventeen acres—no mean opportunity in a city; and the reality of the King's interests in the project is attested by his making a visit lately to Hampstead Garden Suburb to study the layout there.

SETBACK FOR BOSTON

The long-talked-of improvements for Park Square and its vicinity, in Boston, have been brought to abrupt termination, at least for the present, by a decision of the Supreme Court. The Court has ruled that the New York, New Haven and Hartford Railroad Company exceeded its corporate powers in conveying the Park Square lands to a real estate Trust, and that therefore the transaction is invalid. This land includes the site of the old Providence Railroad station, and the right-of-way as far as Dartmouth Street. It is valued at \$5,000,000, and elaborate plans had been made for its improvement—street changes alone to cost about two and a quarter millions. These were to give relief to the South End and parts of the Back Bay, which long have suffered from insufficient connections. But now the dreams are shattered. There is no question, however, that the railroad can sell its property outright. The Court's objection is to its maintaining an interest in a realty enterprise which is quite outside its corporate powers. We may expect, therefore, that after due delay some other means will be found of carrying through the project which seemed to promise so much to Boston. But there must be real disappointment in the delay, and not a little uneasiness at the thought that the simplest and most obvious way for the road to get rid of the property at a good price would be by its sale in small parcels.

NEW THINGS IN EUROPE

A contributor of the "Boston Transcript" has recently described, at a length of three or four columns, some of those new works in architecture, sculpture, etc., which this season's visitors to Europe will see for the first time. These are the things which, as he expresses it, represent "the permanent additions to the European plant, that stand to the credit of the fall, winter and spring of 1910-11." It is a goodly list. It includes the new windows of the Sistine Chapel, and in Rome the new Palace of Justice, which was opened by the King, in January. Then of course there is the exposition in Rome, which has quite transformed the Castle of St. Angelo and the setting of the Baths of Diocletian. In Venice there is the restored Campanile, and in Naples the monument to King Humbert I. At Monte Carlo there has been constructed an extension of the Casino—that sumptuous Beaux Arts Palace. Jumping to Great Britain, the National Welsh War memorial at Cardiff is conspicuous. In July, King George will lay the cornerstone of the great Welsh National Library. In London, the National Gallery, the Tate Gallery and the British Museum have all been enlarged; there is a handsome new building for the Zoological Society in Regent's Park; on Pall Mall the new million dollar house of the Royal Automobile Club, and on the Thames Embankment, the new home of the London Institute of Electrical Engineers. St. Paul's has a new reredos, which is described as a magnificent piece of work, and to the interior of the Houses of Parliament there have been added five great pictorial panels. The contributor fails to mention the Queen Victoria Memorial, which is perhaps the most important addition of all. In Paris new sculpture includes monuments to Jules Ferry and to M. Blondel, architect, in the Tuilleries. At Versailles there is the bronze replica of Houdin's statue of Washington. Hamburg can show this summer the largest telephone exchange in the world; a vast neo-Gothic affair. At Cologne there is a big new bridge of steel and masonry with high bastion towers; an immense railway station at Leipzig; a new town hall at Worms; a technical high school at Breslau; a municipal theatre at Posen; an interesting Chamber of Commerce building at Dresden; and another fine bridge there. Near Dresden, also, is a growing Garden City. In Stockholm the Boys' High School has re-

ceived a series of mural paintings by the artist-Prince, Eugen. In front of the building there has been installed a granite fountain with a high relief panel of boys bathing. There are more things, but is not this excuse enough for going abroad again?

EXAMINATION QUESTIONS IN CIVIC ART

The most recent number of the English "Town Planning Review" contains a list of the examination questions which were propounded to the candidates for diploma and certificate in Civic Design, at the close of the course this year in the School of Architecture of the University of Liverpool. The external examiner was A. V. Lanchester, F. R. I. B. A., and the internal examiners were the school professor and lecturers. The questions, which fill some pages of the "Review," are very interesting, and are enlightening as to the sort of instruction the candidates receive. The following from some of those which relate to Civic Architecture, may serve as types, the candidate being told that, if he pleases, he may illustrate his replies with sketches: "Has the direction of a street any influence on its design?" "What influence has the height of buildings on the proportion and design of streets?" "What are the factors which should govern the design of vistas: (a) the approach, (b) the climax?" "How would you treat the base of an isolated classic building to be erected on ground falling sharply along the line of the main frontage?" "In what respect should the character of buildings affect the design of the adjacent streets and open spaces?" Questions under the head of Civic Decoration included these: (a) "How best can you memorialize a royal personage; (b) a soldier; (c) a statesman; (d) a philanthropist; (e) a poet, author or artist? Suggest a suitable form, treatment, and position for such memorial in each case." "What are the essential requirements to insure success in placing a statue or statues in connection with the portico of a classic building?" "If it is desired to terminate a vista by means of a monument, what consideration will influence the form this monument should take?" "State your views as to the type and arrangement of artificial lighting which should be employed in a large square surrounded by public buildings." It would be most interesting if the "Review" would now give to its readers the best answers.

A
VOLUME
OF
INTEREST

The Royal Institute of British Architects has issued in a handsome volume the "Transactions" of the Town Planning Conference, which was held in London under its auspices last October. The Proceedings make a book of more than eight hundred pages of small type, and in addition there are many pages of maps and illustrations. The papers and discussions are given in full; those that were given in French or German are accompanied by complete translations; and the volume as a whole presents not only the most comprehensive review of modern ideas on city planning, but an international symposium which, because of the varied points of view afforded, is of extraordinary interest. The book is divided into three parts. Part I. contains the Record of the Conference. It includes an account of the various personally conducted visits and excursions, which were such an interesting and valuable feature of the Conference; and the addresses that were delivered at the banquet. Part II. is devoted to the papers and discussions. It is divided into seven sections. Section one considers the Cities of the Past; section two, the Cities of the Present; section three, City Development and Extension; section four, Cities of the Future; section five, Architectural Consideration in Town Planning; section six, the Special Studies of Town Plans, and section seven, Legislative Conditions and Legal Studies. In this division of the subject sections one, two and four contain the papers and discussions of the main, or morning sessions. But the other papers and discussions are not of less interest and value. Part III. of the volume is devoted to an account of the exhibitions of maps, plans, drawings and models as shown at the Royal Academy, in the Guildhall, and at the Royal Institute. This part is very profusely illustrated. Of the success of the meeting, there could not be more convincing testimony than is afforded by this handsome volume, nor could there be better evidence of the efficiency with which the affair was managed.

The illustration in opposite column shows the development of one of the Southern institutions through a period of thirty-six years. Mr. J. E. R. Carpenter, Walter D. Blair and C. F. Gould were the associated architects for the new twelve-story structure.



FIRST NATIONAL BANK BUILDING—
MONTGOMERY, ALABAMA.